

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

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VOL. 44—No. 25.

SATURDAY, JUNE 23, 1866.

PRICES { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

THIS EVENING (Saturday), June 23rd,
DER FREISCHUTZ.

ARRANGEMENTS FOR NEXT WEEK.

Titians as Norma.

TUESDAY NEXT, June 26th, (in consequence of the extraordinary success achieved by Madlle. **TITIENS** as Norma, on Tuesday Evening last) **BELLINI's** Tragic Opera,

NORMA.

Pollone, Signor Tasea; Orovoso, Herr Rokitsansky; Flavio, Signor Capello; Adalgisa, Mdlle. Sinico; Clotilde, Madame Tagliafco; and Norma by Mdlle. Titians.

CONDUCTOR - - - **SIGNOR ARDITI.**

To conclude with a Ballet Divertissement: Madlle. Rita Sangalli and M. Mege; supported by Madlle. Pancaldi, Diani, Borrelli, Rouquet, Marie, Rigi, Dalas, A. Rouquet, Rossi, and Brune, and the Corps de Ballet.

PRODUCTION OF **IL SERAGLIO.**

ON THURSDAY NEXT, June 28th, will be produced **MOZART's** Opera,

IL SERAGLIO.

Constanza, Madlle. Titians; Blondina, Madlle. Sinico; Belmont, Herr Guns; Pedrillo, Signor Stagno; Sultano, Signor Foll; Osmin, Herr Rokitsansky. To which will be added a Ballet Divertissement.

The Opera commences on each evening at Half-past Eight.

CRYSTAL PALACE.—TUESDAY NEXT, Half-past

Five until half-past Seven. Mr. SIMS REEVES will sing:—
The Pilgrim of Love Bishop.
Sigh no more, ladies Sullivan.
Death of Nelson Brakam.

MADAME PAREPA will sing
I dreamt that I dwelt Balfe.
Gallant so gay Thomas.
The soldier tired Arne.
(Trumpet obligato, Mr. W. Harper).

MISS EDMONDS will sing
Bonnie Prince Charlie Scotch.
Where the bee sucks Arne.

Other portions of this interesting selection will be duly announced.

PHILHARMONIC SOCIETY, Queen's Concert Rooms, Hanover Square.—EIGHTH and LAST CONCERT, June 25th, at Eight o'clock. Programme:—Symphony in C (Mozart); Concerto in A minor (Schumann); Overture, Wood Nymph (Bennett); Sinfonia Eroica (Beethoven); Jubilee Overture (Weber). Pianist—Herr Jaell. Vocalists—Madlle. Tietjens and Herr Guns. Tickets at Lamborn Cook and Co.'s, 62, New Bond Street.

CAMPBELL CLARKS, Sec., 24, Lincoln's Inn Fields, W.C.

UNDER THE IMMEDIATE PATRONAGE OF

H.R.H. the PRINCE OF WALES.
H.R.H. the PRINCESS OF WALES.
H.R.H. the DUCHESS OF CAMBRIDGE.
H.R.H. the PRINCESS MARY OF CAMBRIDGE.

MR. BENEDICT begs to announce his **THIRTY-FIRST ANNUAL GRAND MORNING CONCERT**, at the St. James's Hall, on Wednesday, June 27, to begin at half-past 1 o'clock, at which the most celebrated Artists available will appear. Stalls, one Guinea each; reserved seats, 10s. 6d.; area and back balcony, 5s.; upper balcony, 3s., to be had of the principal music-sellers and librarians; Mr. AUGUST's Ticket Office, 28, Piccadilly; and of Mr. Benedict, No. 2, Manchester Square.

MISS FANNY ARMYTAGE will sing, 26th, Brixton; July 1st, Mr. Bell's Matinee; 16th, Richmond; 19th, Colliard's Rooms. Letters respecting Oratorios, Concerts, Private Soirées, or Pupils, to be addressed to 15, Park Crescent, Stockwell, S.

MONSIEUR JULES MOTTES will sing Balfe's admired song, "Si tu Savais," (Didst thou but know) at Miss Edward's Matinee, June 28.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (Saturday), June 23rd, Verdi's Opera,

LA TRAVIATA.

Madlle. ARTOT (her first appearance these two years), Madlle. Vestri; Signori Graziani, Tagliafco, Capponi, and Fantelli.

CONDUCTOR - - - **MR. COSTA.**

LAST WEEK BUT FOUR OF THE SEASON.

ARRANGEMENTS FOR NEXT WEEK.

EXTRA NIGHT.

ON MONDAY NEXT, June 25th, (last time but one this season) **MEYERBEER's** Grand Opera,

L'AFRICAIN.

Madlle. PAULINE LUCCA, Madame L. Sherrington; Signori Graziani, Atti, Polonini, Capponi, Tagliafco, and Naudin.

On this occasion, the Opera will commence at Eight o'clock.

ON TUESDAY NEXT, June 26th, (for the first time this season) **MEYERBEER's** Grand Opera,

L'ETOILE DU NORD.

Madlle. ADELINA PATTI (her first appearance in that character), Madame L. Sherrington, Madlle. Lustani, Madlle. Sonieri; Signori Naudin, Neri-Baraldi, Ciampi, Tagliafco, Polonini, and M. Faure.

On this occasion the Opera will commence at Eight o'clock.

EXTRA NIGHT.

ON THURSDAY NEXT, June 28th, ARDEN's favourite Comic Opera,

FRA DIAVOLO.

Madlle. PAULINE LUCCA, Madlle. Morenzi; Signori Ronconi, Neri-Baraldi, Polonini, Ciampi, Tagliafco, and Naudin.

EXTRA NIGHT.

ON FRIDAY NEXT, June 29th, (last time but one this season) **ROSSINI's** Opera,

IL BARBIERE DI SIVIGLIA.

Madlle. ADELINA PATTI, Signori Ronconi, Ciampi, Tagliafco, and Mario.

ON SATURDAY, June 30th (last time but one this season), **DOZZETTI's** Opera,

LUCREZIA BORGIA.

Madlle. MARIA VILDA, Madlle. Biancolini; Signori Ronconi and Mario.

LAST WEEK BUT THREE OF THE SEASON.

EXTRA NIGHT.

ON MONDAY, July 2nd, (last time this season) **GOUDON's** Opera,

FAUST E MARGHERITA.

Madlle. PAULINE LUCCA, Madlle. Morenzi; M. Faure, Signori Graziani, Tagliafco, and Mario.

MASTER RICHARD COKER, the young American artist, will sing "Non fu Sogni" (*I Lombardi*), at Mr. Benedict's 31st Annual Grand Concert, on Wednesday Morning Next, at St. James's Hall.

MISS BERRY GREENING will sing, at some early ensuing concert, **FRED HONEY ATKINSON's** New Irish Ballad, "The Sacret yet Thrusted to Me." Words by Miss EDWARD THOMAS. Boosey and Co., 28, Holles Street, and all Publishers.

MADLE. LIEBHART will sing (for the first time) Hermann Eisold's new song, "Love's Caprice," written and composed expressly for her, at Herr LOUIS ENGEL's Third Harmonium Recital, and at the Hanover Square Rooms, July 2nd.

MR. JAMES LEA SUMMERS'
ANNUAL EVENING CONCERT,

Under Distinguished Patronage,

In Aid of

THE ASSOCIATION FOR THE GENERAL WELFARE OF THE BLIND,

At ST. JAMES'S HALL,

WEDNESDAY, JUNE 27th,

At Eight o'clock.

Vocalists—Madame Parepa, Madlle. Enquist, Miss Edith Wynne, and Madame Patey Whytock, Mr. Sims Reeves, Mr. J. G. Patey, and Mr. Joseph Heming's Choir, conducted by Mr. Joseph Heming. Instrumentalists—Violin, Messrs. Carrodus, and W. Watson; Viola, Mr. J. Zerbini; Violoncello, Mr. W. Aylward, Contra-Bass, Mr. J. Reynolds; Pianoforte, Mr. James Lea Summers. On this occasion will be performed (for the first time in public), a Quintet for two violins, viola, violoncello, and contra-bass; and a Quartet for pianoforte, violin, viola, and violoncello, by James Lea Summers. First Compositions, awarded by the Society of British Musicians. Conductor—Signor Li Calsi. Tickets, 10s. 6d., 5s., 3s., 2s., 1s., at his residence, 10, Great Marlborough Street; at the Depots of the Institution, 125 and 127, Euston Road, N.W., and 210, Oxford Street; of the principal music-sellers, and Austin's Ticket Office, 28, Piccadilly.

MADAME RABY-BARRETT'S FIRST MATINEE

MUSICAL will take place at Collard's Rooms, 16, Grosvenor Street (by the kind permission of Messrs. Collard and Collard), on Monday, June 25th, at Three o'clock. Vocalists—Miss Edith Wynne, Mesdames Raby-Barrett, Schneegans, De Wild, and Mr. Herbert Bond. Pianoforte—Mr. Charles Salaman, Mrs. W. Watson, Miss Emma Lewis, Madlle. Stridberg, and Herr W. Ganz. Harp, Mr. J. B. Chatterton (Harpist to the Queen), and Mr. John Thomas. Violin—Mr. W. Watson. Conductors—Mr. Charles Salaman and Herr Wilhelm Ganz. Tickets, 10s. 6d. each, to be had of Messrs. Ollivier and Co., 19, Old Bond Street, W.; of Messrs. Lacon and Ollivier, New Bond Street, W.; and of Madame Raby Barrett, 2, Nottingham Place, York Gate, Regent's Park, W.

MISS EDWARDS' ANNUAL MATINEE

MUSICAL will take place at the Beethoven Rooms, 76, Harley Street, Thursday, June 28th, at Half-past Two o'clock, assisted by Mesdames Parepa, Casita, Mons. Mottés, Signor Pezze, Messrs. Oberthur, E. Berger. Reserved Seats, 10s. 6d., to be had at Messrs. D. Davison's, 244, Regent Street, and at her residence, 94, Upper Ebury Street, S.W.

MISS BERRY GREENING will sing "Cherry Ripe,"

with Variations, expressly composed for her, at St. James's Hall, June 29th.

MR. PATEY will sing Emile Berger's new song, com-

posed expressly for him, "A message from the deep," at Mr. James Lea Summers' Concert, June 27th.

MADLLE. IDA GILLESS will sing G. A. Macfarren's

admired Bolero, "Paquita," at Miss Kate Gordon's Concert, June 22nd.

MADAME PAREPA will sing "The voice and the

shell," composed by JAMES LEA SUMMERS, at the Composer's Concert, June 27.

MRS. J. HOLMAN ANDREWS has the honor to

announce that her next Meeting, for the Practice of Vocal Concerted Music will take place on Thursday next, at her residence, 50, Bedford Square.

MISS EDITH WYNNE will sing Benedict's popular

new song, "Rock me to sleep," at the Composer's Concert, St. James's Hall, June 27.

WILLIE PAPE will be absent on a TOUR through

France and Spain during the months of June and July. Communications will be forwarded by Messrs. KIRKMAN and SON.

MR. CHARLES HALL (Musical Director of the Royal

Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the

Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony and Composition, also engagements for Concerts and Solreés, be sent to his residence, No. 199, Euston Road, N.W.

MISS BERRY GREENING.

MISS BERRY GREENING requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

MADemoiselle LINAS MARTORELLI.—All

communications to be addressed to her, care of Messrs. Duncan Davison and Co., 244, Regent Street.

MR. G. A. OSBORNE and HERR WIENIAWSKI'S

MATINEE MUSICAL, at Three o'clock This Day.—Hanover Square Rooms.

ADELINA PATTI.

Fleur du Printemps (Flor di Primavera.)

VALESE.

Pour Piano, par

ADELINA PATTI.

Price 4s.

London: DUNCAN DAVISON and Co., 244, Regent Street, W.

ADELINA PATTI'S new Waltz for the Piano, "FLEUR DU PRINTEMPS," is published, price 4s., by DUNCAN DAVISON and Co., 244, Regent Street.

ADELINA PATTI'S "FLEUR DU PRINTEMPS" Waltz for the Pianoforte, with a portrait of the Prince Imperial (to whom the Waltz is dedicated), is published, price 4s., by DUNCAN DAVISON and Co., 244, Regent Street.

MISS ELLEN BLISS (Pianiste), Pupil of Mr. Benedict, All communications to be addressed to her, care of Messrs. DUNCAN DAVISON and Co., 244, Regent Street.

MISS ELEANOR WARD and MISS ELLEN BLISS, pupils of Mr. Benedict, will appear at Mr. Benedict's Annual Grand Morning Concert, at the St. James's Hall, Wednesday, June 27th.

MR. JOSEPH SCATES, Concertinist and Principal

Oboist, from the Dublin Philharmonic, College and Ancient Concerts, will return to London on the 5th of July. All communications, respecting Lessons or Engagements, to be addressed to his residence, 68, Gloucester Crescent, Regent's Park, N.W., or to Messrs. CRAMER, Regent Street.

MADLLE. ANGELE and MADLLE. PESCHEL have

the honour to announce their GRAND MORNING CONCERT at the Queen's Concert Rooms, Hanover Square, on Monday, July 2nd, 1866, to commence at Three o'clock, on which occasion they will be assisted by the following eminent artists:—Madlle. Liebhart, Madame Messent, Miss Edith Wynne, Madlle. Mela (the celebrated Lady Tenor), and Madlle. Angele; Mr. Leigh Wilson and Mr. Herbert Bond, Signor Ferranti and Signor Ciabatta. Pianoforte, Madlle. Peschel and Madlle. M. de Beauvoisin; Violin, Mr. H. Blagrove; Viola, Mr. R. Blagrove; Violoncello, Signor Pezze; Clarinet, Mr. Lazarus; Harp, Mr. Balsir Chatterton (Harpist to the Queen), and Mr. John Thomas. Conductors—Messrs. Benedict, E. Berger, and Ganz. Stalls, 10s. 6d.; Unreserved Seats, 5s.; to be obtained of Madlle. Peschel, 13, Clifton Gardens, Madla Hill; at the Principal Music-sellers; and at Madlle. Angele's, 29, Manchester Street, W.

UNDER MOST DISTINGUISHED PATRONAGE.

MONS. JULES MOTTES begs respectfully to announce

that his GRAND MATINEE MUSICAL will take place at Collard's Rooms, on Monday, July 2nd, 1866, to commence at Three o'clock precisely, when he will be assisted by the following eminent artists:—Vocalists—Madame Berger-Lascelles, Miss Eleanora Wilkinson, Madlles. Constance and Emilie Georgi, Miss Berry Greening, Madame Ernest Motte; Mons. Jules Mottés, Signor Ciabatta, Signor Caravoglia, and Signor Campanella. Instrumentalists—Violin; Mons. Niedzielski; Piano, Herr Lehmyer and Mons. Ernest Motte; Harp, Mr. Aptommas. Conductors—Mr. Francesco Berger and Signor Zamboni. Tickets, Half-a-Guinea, may be had of Mons. JULES MOTTES, 14, Alfred Place, Bedford Square; Messrs. OLLIVIER and Co., Music-sellers, 19, Old Bond Street; and of the Principal Music-sellers.

Mlle. MARIOT DE BEAUVOISIN, Pupil of Mr.

Benedict, will play at his Grand Morning Concert, St. James's Hall, Wednesday, June 27th.

MADAME FLORENCE LANCIA begs to announce

her Return to Town on June 28th, and that until the beginning of August next she is free to accept engagements for Opera, Oratorios, or Concerts. 10, Fulham Place, Maida Hill West.

SIMS REEVES.

THE MESSAGE, for the Pianoforte, 4s. THE DAYS

THAT ARE NO MORE, for ditto, 3s. These popular songs, sung by SIMS REEVES, arranged as brilliant pianoforte pieces by the composer, BLUMENTHAL, are published by DUNCAN DAVISON, 244, Regent Street.

NOTICE.—From and after Saturday, July 7th, the

Musical Standard will be published weekly. The trade can be supplied in any quantities on Friday morning, at the office, 102, Fleet Street, E.C.

WORCESTER MUSIC HALL.—This building is now

Re-opened, having been re-modelled and rendered thoroughly comfortable; it is well lighted and heated, and holds from 700 to 800 persons. It is available for public entertainments of every description upon reasonable terms. For particulars, address, Mr. SEARLE, the Music Hall, Worcester.

VOCALISTS WANTED.

VOCALISTS DESIROUS OF ENGAGEMENTS at

Spiera and Pond's HALL by THE SEA, Margate, are requested to address Mr. Hingston, Spiera and Pond's Offices, 38, Bridge Street, Blackfriars, E.C. The Hall will open on July 14th. It will be the largest concert-hall on the sea-coast. M. Julien will be the conductor of the promenade concerts. Soprano and Contralto chiefly wanted. State terms in application. Engagements to be for one week.

FELIX-MENDELSSOHN-BARTHOLDY.*

(Continued from page 376.)

On his way back, at Frankfurt, where he hoped to meet his family, he was struck down, as though by a thunderbolt from a cloudless sky, by the intelligence of the death of his dearly loved sister, Fanny, the wife of Herr Hensel. She had died a really artistic death. In the midst of a rehearsal of the choruses to the second part of *Faust*, on which she, excited by her brother's great deeds, had ventured to try her own talent for composition, she sank back lifeless in her chair, smitten by a paralytic stroke. Mendelssohn was fearfully shaken by the news. To this sister more especially was he united by the most delicate tentacles of sentiment. In earlier days, the two had actually composed pieces together, so that, for instance, in the first collection of songs, it is not exactly known which songs are by him and which by her;† even in subsequent years they interchanged their musical ideas and productions, discovering, frequently, a wonderful intellectual affinity. On first hearing the report of her death, Mendelssohn, it is said, gave a loud shriek. It was not, however, mere mental pain, but physical pain also, which affected him so violently. Just as the nerve of his intellectual union with his sister was snapt by her sudden death, so, according to the physician's opinion, at that moment of violent mental agitation, a small blood-vessel burst probably in his head; it was the blood entering the brain that occasioned the great pain, and, after being repeated several times with increased force, eventually caused his death. The loss of his sister was thus really the immediate reason of his own early death, though we should, I believe, be doing an injustice to the Manes of the great artist, by assuming that even mentally he could not overcome his grief at her decease. He was, it is true, profoundly shaken, and, for a long time, could not recover himself, but was he not still bound by the gentlest and noblest family ties, was he not still bound by the lofty aims he had himself set to his mission as an artist, to remain here upon this earth? The real cause of his early death is, therefore, to be sought for rather in his indefatigable industry, by which he prematurely exhausted the vigour of his indescribably delicate nervous organization. In favour of this view, we have, besides his frequently recurring headaches, the fact that, during the last period of his life, he was sometimes unable to listen to music without weeping. But who would blame him for obeying his creative impulse as long as he felt the strength and the wish to do so? "Let me go on working now," he would frequently say to his wife, when she warned him to spare himself; "for me as for others the time of rest will come." To his friends, also, he would sometimes say with a kind of presentiment of his early death: "I must take advantage of the time still given me; I know not how long it may last."

He sought, therefore, and found, even now, a cure for his sorrow in fresh creative industry. It is true that, at first, his efforts were not very successful. He says in a letter written within the first week or two: "I can work only mechanically now;" and, to divert his mind, he made a long stay at Baden-Baden. He proceeded thence to Switzerland, where, excited by the view of such natural grandeur, and the impulse still to create and complete something grand himself, he soon recovered his old mental strength. At first he intended to go to Vevey, on the Lake of Geneva, but, in consequence of political disturbances, he sought out a quieter corner of Switzerland, and, for a time, settled with his family at Lutelachen, charmingly situate in the Bernese Oberland, between the Lakes of Thun and Brienz. Here he worked uninterruptedly for days together, and then again wandered carelessly whole days among the surrounding mountains. It was principally two great works which occupied his attention: a new oratorio, *Christus*, and an opera, *Lorelei*, for which latter Emanuel Geibel had written the book. The oratorio was grandly planned. It was to comprise, in three parts, Christ's earthly pilgrimage, his Descent into Hell, and his Ascent into Heaven. Several pieces from it exist in a completed state. Of the opera, too, the first act is finished. He wrote, also,

during his stay here, two Stringed Quartets in F minor and D minor,* together with a few Motets and Songs. On the 18th September, he returned to Leipsic. He appeared, so a lady, a friend of his, informed me, to be in a tolerably calm and joyous mood, but said that: "the Leipsic air oppressed him." A visit to Berlin, and a stay of eight days there, at his sister's, being attended with so many painful reminiscences, most certainly tore open again the wound that was hardly healed over. But even after this family festival of sorrow he soon recovered himself. He had the whole soprano part from *Elijah* sung over to him by that fair and amiable artist, who was intellectually so nearly related to him both by her great talent, and by her thorough conception of his works. He expressed his satisfaction, on various occasions, with his new opera, and at the prospect of his conducting his *Elijah* at Vienna, after which he intended to produce it immediately in Leipsic, and conduct the rehearsals himself. On the 9th October, he took his fair musical friend a fresh book of his *Lieder*, and among them, Eichen-dorf's *Nachtlied*: "Vergangen ist der lichte Tag," in writing which he is said to have had principally in his mind his deceased sister; it was his last composition.† At his request, the lady sang some of the songs to him, but, on her coming to this last one, he suddenly turned very pale, and was seized with something like a fainting fit, so that he had to be taken home and go to bed. From this attack, however, he recovered. On the 28th October, after having taken a walk with his wife, and dined with a good appetite, he had another and a very violent attack. The medical man who was called in declared it to be a paralytic stroke (Nervenschlag). For some time the patient lay in a state of unconsciousness. On recovering his senses, he complained of violent headache, but improved somewhat, and the medical men did not give up all hope. Now for the first time, the danger in which so valuable a life was vacillating became known all over the city. Anxiety and tender sympathy were written upon all faces. Wherever you might be, you heard nought but eager and affectionate enquiries concerning the condition of the beloved patient. Once more did he regain his consciousness; he sometimes answered questions addressed him, and appeared to know those around him. How many fervent prayers for his recovery ascended, no doubt, during this interval, to Heaven! But the Everlasting in his wisdom had determined otherwise. On the 3rd Nov., some trifle or other, as is so often the case with persons suffering from nervous disorders, occurred to agitate the patient's mind, and bring on a third fit, which completely deprived him of all consciousness. He never recovered. On the 4th November, at 9 o'clock in the evening, he gently and painlessly breathed his last. His noble features soon assumed an expression of heavenly ecstasy. So much did he resemble, on the first day, a person asleep, that some of his most intimate friends imagined it was merely the semblance of death; a delusion to which hopeful affection so often yields. His friends Bendemann and Hübner perpetuated his radiant features in a picture. Knauer, the sculptor, took from them a cast for a bust.

At first, the sorrow for one so beloved knew no bounds. It appeared as though a general misfortune had fallen upon the city. Hundreds of mourners flocked to the house for the purpose of beholding once more the dear features, and, with noble-minded readiness, his family allowed them to do so. Mild and tranquil did he lie there in his narrow bed, like one awaiting seriously but joyously the great day of reckoning. He was decorated with palm branches and laurel wreaths, the signs of his well-merited earthly fame, with which his couch had been adorned, though he no longer needed them. Gradually his most intimate friends felt it their duty to master their feelings and take proper measures for giving him a becoming funeral. This took place, in the afternoon of the 7th November, in the Paulinerkirche, lighted up for the occasion. Four horses, covered with black trappings, drew the coffin, richly decked with palm branches, laurel wreaths, and flowers. The

* The quartet in D minor exists only in the imagination of Herr Lampadius.—D. P.

† It was said that he presented this song to his friend Schleinitz, with the words: "There, take it; it is my last song," but that Schleinitz would not accept it on these terms, whereat Mendelssohn took it back, bringing it again, with the same words, however, a few days subsequently. But I heard all this afterwards formally denied. In such cases, the masses still always indulge in the wondrous, and willingly attach credit to presentiments.

* "A Memorial for His Friends." By W. A. LAMPADIUS. Translated expressly for *The Musical World* by J. V. BRIDGEMAN. (Reproduction interdicted).

† The very small share which Fanny Mendelssohn had in the compositions published under her brother's name is now satisfactorily attested.—D. P.

corners of the costly pall were borne by his friends and companions in art, Robert Schumann, David, Gade, Hauptmann, Rietz, and Moscheles. Before the coffin walked the members of the orchestra and the Town-choir, the professors and the male students of the Conservatory; immediately behind them came his nearest relatives, including a brother and the brothers-in-law; the clergy, the authorities of the government, the city, and the University; some officers in uniform, and an innumerable crowd of friends and admirers, who, amid the solemn strains of the Town and Military bands, advanced, with measured tread, towards the church. The music was Mendelssohn's "Lied ohne Worte," in E minor, out of the fifth book, arranged by Moscheles for wind instruments. On reaching the church, the coffin was placed upon a catafalque draped with black, and surrounded by six lighted wax-tapers, in lofty candelabra, while from the organ there resounded a prelude out of *Antigone*—the passage where Creon brings in the body of his son Hæmon. A pupil of the Conservatory deposited a silver laurel wreath at the master's feet. Hereupon, the chorus struck up the strain: "Erkenne mich, mein Hüter!" the assembly joining in. This was followed by the chorale, so magnificently set to music by Mendelssohn himself in *St. Paul*: "Dir, Herr, Dir, will ich mich ergeben." The Rev. Herr Howard then pronounced a simple but dignified address in memory of the Deceased, and concluded with an edifying prayer. There was now heard, swelling down from the choir, and with instrumental accompaniment, one of the most beautiful choruses in *St. Paul*, the one which occurs after the burial of St. Stephen: "Siehe, wir preisen selig, die erduldet haben," and then after the blessing had been pronounced over the departed spirit and its now soulless receptacle, the concluding chorus from the *Passionsmusik*: "Wir setzten uns mit Thränen nieder, und rufen Dir im Grabe zu: Ruhe sanfte; sanfte Ruh'!"—There was no one whom this solemnity did not touch, edify, and exalt. After all the assembled multitude had quitted the church, a noble form, in deep mourning, advanced and knelt down in prayer by the coffin. It was the wife offering up to her husband the last tribute of love.

(To be continued.)

PROFESSOR A. B. MARX.

This well-known musical writer, the author of *The Theory of Music*, *The Theory of Composition*, *The Music of the Nineteenth Century*, *Beethoven's Sayings and Doings*, *Gluck and Opera*, *Hints for the Performance of Beethoven's Works*, and *Reminiscences*,* died at Berlin on the 17th May. His claims to be considered a composer consisted in the fact of his having written an oratorio entitled *Mose*. Despite many isolated beauties, however, the oratorio could not achieve a permanent success. Several of his literary works were, on the contrary, very highly esteemed, especially his *Theory of Composition*, of which numerous editions have been published. Though we did not always agree with his æsthetic views; though we attached no artistic value to the *Biographies*, and the opinions advanced in them, but looked upon them rather as tending to advance the cause of *bels-esprits* and *dilettanti*, than aught else, and though we considered the *Reminiscences* as nothing better, at most, than mere *feuilleton* work, we must direct attention to the fact that, in his theoretical books, Marx published much that was suggestive and new.

In private, Marx was a most worthy man, of varied knowledge, full of youthful, eager zeal for the Beautiful, and possessed of an independence of character that cannot be sufficiently praised. His ambition and his vanity were far removed from aught connected with petty interests, and his heart was filled with idealistic hopes and wishes. Honour to his memory.—*Neue Berliner Musik-Zeitung*.

ERFURT.—The Erfurt Musical Union closed its season with a brilliant performance of Handel's *Joshua*. The chorus, which had been exceedingly well trained by Herr Ketschau, was good at all points, and fully sustained its old reputation. Madame Clara Telchow, formerly Madlle. Anschütz, had studied in a few days the music of Aesha, for Madame von Milde, prevented by illness from appearing.

* *Musiklehre; Compositionslehre; Die Musik des 19ten Jahrhunderts; Beethoven's Leben und Schaffen; Gluck und die Oper; Anweisung zum Vortrage Beethoven'scher Werke, and Erinnerungen.*

HER MAJESTY'S THEATRE.

Mr. Mapleson has redeemed two of the most important pledges of his prospectus in again bringing forward *Il Flauto Magico* and *Oberon*. The revival of the first of these, which contains the last two pieces composed by Mozart for the theatre—the solemn *Priestermarsch* and wonderful overture, written two days before *Die Zauberflöte* was produced at Vienna (September 30, 1791, the year of his death)—is one of the incidents that have redounded most to the credit of Her Majesty's Theatre under its present management. *Oberon*, with Mr. Benedict's interpolations and masterly recitatives, which, all built upon Weber's themes, might have come from Weber himself, has been a stock-piece since the time when Mr. E. T. Smith took the fortunes of the establishment in hand. The repertory could hardly have been enriched with two works in their different styles more universally admired. As on several occasions we have spoken of both revivals at considerable length, we need not crowd space with a recapitulation of known details. The fantastic story of the "Magic Flute," granted that it can be understood at all, is as familiar to our operatic public as the story of the "Enchanted Horn," which, though borrowed from an English translation of a German poem, itself derived in a great measure from an old French romance (*Huon de Bordeaux*), was manufactured for England by an English dramatist, and set to music by Weber, expressly for the English stage, some 40 years ago. A few words about the performance of each opera will suffice.

The cast of *Il Flauto Magico*, in almost all essential particulars the same as last year, is for the most part remarkably efficient. We may at once note the single very weak point of the performance. The music given to the three attendants on Astrifammante, Queen of Night ("drei Damen," in the original text) is, with one exception, so ill supported that the two quintets ("Hm! perchè mentir" and "Dove ohimè dove") are completely ruined. The exception is Madame Trebelli-Bettini, who is thus unfairly sacrificed to the incompetency of her companions. On the other hand, the music of the good "genii" ("drei Knaben") is extremely well sung by three young ladies of the company—Mdlles. Bauermeister, Zandrina (niece of Mdlle. Titieni), and Drasdil. All the other parts are adequately filled. A better representative of the character of Pamina than Madame Harriers-Wippen could not now be found. As an acting part Pamina is a mere abstraction; but Mozart has made her sing so melodiously that the ear is ravished by the strains that proceed from her lips. Madame Wippen, about whose powerful, sweet, and clear toned soprano there cannot be two opinions, is also a highly accomplished vocalist. In the concerted pieces her musical aptitude is of rare advantage, and she sings the duet with Papageno ("Là dove prende amor ricetto") in a style that is simply faultless. Here she is lucky in being associated with a Papageno like Mr. Santley. A greater treat than this favourite melody—for it is all melody—thus phrased and articulated by two such thorough singers, could not be wished. Into her most important solo, the impassioned air, "Ah lo sò, più non m'avanza," Madame Wippen throws an expression as genuine as it is earnest. Her whole performance, in short, is unexceptionably satisfying. Nor can anything but praise be fairly bestowed on the Tamino of Signor Gardoni, whose delivery of the beautiful apostrophe to Pamina's portrait ("Ah! cara immagine") is in every way perfect. Indeed, if the singing of Mozart's music could be accepted as the ordeal, instead of that of passing through the fire and water, there can be little doubt that Sarastro would admit our Tamino and Pamina to the Temple of Isis and Osiris without an instant's hesitation. So musical a Papageno as Mr. Santley is, we are inclined to believe, unexampled. Although the part was destined for a charlatan (Schickaneder) with little voice and less acquirement, it was not in Mozart's nature to be otherwise than melodious. And so Papageno is made to sing more like a bird than like a birdcatcher. That in the concerted music Mr. Santley is also of inestimable value will be taken for granted; but one of the most striking incidents of the performance is this gentleman's quaint, and at the same time eminently vocal, delivery of the light and pretty air, "Colomba o tortorella." In Mdlle. Sinico he is matched with a Papageno worthy of him, and the comic duet of the last act ("Pa-Pa-Pagena! Pa-Pa-Pagena") is full of animation and spirit. Sarastro, high-priest of Isis, has been represented both by Signor Foli and Herr Rokitansky. Both are good. The possession of a deeper bass voice is to the advantage of the latter, and this more especially in the fine air with chorus, "Possenti Numi, Iside, Osiri" (with those marvellous trombones in the orchestra). But with regard to Sarastro's second air, the popular "Qui sdegno non s'accende" ("In diesen heiligen Hallen"), we rather prefer the smooth singing of Signor Foli to the more sonorous delivery of his successor. Nevertheless, as we have hinted, both are excellent. Last, not least, the Queen of Night of Mdlle. Ilma de Murska is what it was last year—a performance in its way unique. In the slow movement of Astrifammante's first air the Hungarian lady

* Mr. Sotheby's translation of the *Oberon* of Wieland.

is singularly happy. The still more trying *bravura*, "Gli angui d'inferno," is transposed for her a note lower—and wisely, when it is remembered that, owing to the elevation of the diapason, between what in Mozart's time was "F," and what in our time is "E flat," there can scarcely be any perceptible gradation. The transposition, at any rate, allows Mdlle. de Murska to put forth all her energy without physical inconvenience; and thus her execution of this great air, which used to be comparatively imperfect, is now distinguished no less for vigorous certainty than for the right musical feeling. Nor does it fail to make an extraordinary impression. The subordinate parts of Monostatos, the "Oratore degli Iniziati," &c., are competently sustained by Signors Stagno, Bossi, &c. The highest praise is due to the orchestra and chorus, which Signor Arditi directs with such ability, and which in this varied, charming, and ingenious music are everywhere worthily employed.

Oberon is even more strongly represented, inasmuch as all the characters, big and small, even to Babekan (Signor Gassier), who has little to do but fight with and be killed by Sir Huon, in the first scene of the second act, are in practised hands. A better *Oberon* we do not remember than Signor Bettini, who gives the air allotted (in Mr. Benedict's version) to the King of the Fairies, and which contains in the second movement a reference to the *cantabile* theme of the overture, as correctly and as effectively as could be imagined; while to the music of Puck is rendered full justice by Madame Demeric-Lablache; the song of the Mermaid is prettily warbled by Mdlle. Bauermeister; and the little that devolves upon Scherasmin, Sir Huon's squire, is done in perfection by Mr. Santley, whose duet with Madame Trebelli-Bettini (Fatima), "Vida in riva alla Garonna," becomes one of the "hits" of the opera. To improve the cast of the three chief characters would be hardly possible. None can have forgotten the Reiza of Mdlle. Titieni, upon whose irreproachably fine performance it is unnecessary again to dwell. A more splendid piece of musical declamation than her great *scena*, "Vaste tremendo mare," from one end to the other, has not been heard in our day. It now happily takes place under circumstances more favourable than hitherto. Mr. Telbin has made an entirely new scene of the rocky cavern, the ocean, beheld through an opening, the storm, the clearing up, the sunset, and the night—one of the most cleverly contrived and one of the most picturesque for which Her Majesty's Theatre is indebted to his fertile invention and admirable talent. Thus the effect of Mdlle. Titieni's singing is enhanced by appropriately imposing surroundings. Signor Mongini's Sir Huon will also be remembered, although it is four years since he played the character. That the music of Weber is now as much to the taste as it is essentially well suited to the voice of the Italian tenor was shown not long since, when he took the place of Signor Stagno as Max, in *Der Freischütz*, and gave unanimous satisfaction. His Sir Huon has vastly improved. Some parts of the music are calculated to display the magnificent power and quality of his voice as effectively as anything in his own sphere of Italian opera. The grand air in the first act (Anglice, "Oh! 'tis a glorious sight"—composed expressly for Braham) affords Signor Mongini opportunities which he seizes with avidity; and whether in the purely declamatory phrases, like those of the first and last *allegro*, or in those of expression, like the plaintive *andante* ("Mourn, ye maidens of Palestine"), he is thoroughly successful. As an example of level singing we may point to the short prayer, "O divino Creator" (Act III.), offered up by Sir Huon over the prostrate form of Reiza. This is quite enough to prove that Signor Mongini can use the enviable gift with which he is endowed in a manner alike forcible, impressive, and unexaggerated. The audience are alive to such artistic touches, able to appreciate and ready to applaud them. Bearing the Fatima of Madame Alboni still in mind, we must eulogize without reserve the Fatima of Mad. Trebelli, Madame Alboni's legitimate successor. To sing the two characteristic and charming airs with which Weber has adorned the part ("A lonely Arab maid," and "Oh, Araby, dear Araby!") more sweetly and unaffectedly—more musically, in short, than Madame Trebelli sings them, would be impossible. These three artists, joined by Mr. Santley, in the admirable quartet at the end of the second-Act ("Over the dark blue waters") create an effect only to be produced by four genuine voices—soprano, tenor, contralto, and barytone-bass—in the throats of four thorough adepts in the vocal art. The quartet alone, thus delivered, would give *déjà* to the performance of *Oberon* at Her Majesty's Theatre, leaving out the noble execution of the overture and grandly imagined storm (Act III.), by Signor Arditi's orchestra, and the fine singing of the chorus throughout the opera.

MADAME HARRIERS-WIPPERN, having concluded her engagement with Mr. Mapleson, has returned to Berlin.

* This air originally belonged to Sir Huon; but, Braham wanting something more vociferous, Weber composed for him "Oh! 'tis a glorious sight," the slow movement of which might almost have been written by Braham himself.—D. PETERS.

ROYAL ITALIAN OPERA.

The revival of *Fra Diavolo* has afforded general satisfaction. The delightful music of Auber, with such a conductor as Mr. Costa and such ample means as are at his disposal, would make this work acceptable at all times, even without reference to the cast of the *dramatis persone*. The opera is played now pretty nearly as in 1857, when Mr. Gye first produced his Italian version at the Lyceum Theatre, the temporary refuge of the Covent Garden Company after the old house had been destroyed by fire, and as it was subsequently played in 1860—that is, with recitatives, in place of the spoken dialogue of the French original, and certain additions from other operas of Auber, sanctioned, and, indeed, prepared, by the composer himself. These include an air, in which Lord Roeburg ("Allcash") describes his Italian travels, a trio for *Fra Diavolo* and his two accomplices, Giacomo and Beppo, some couplets for Beppo, a short duet for Zerlina and Lorenzo (now omitted), a *saltarella* in the last scene, and some less important matters. The other pieces are variously from the operas of *Actéon* and *Le Chaperon Blanc*. The *saltarella* alone, we believe, was newly composed for the occasion. In 1857 and 1858 the much-regretted Madame Bosio was Zerlina; in 1860, Madame Miolan Carvalho. Mdlle. Marai was the Lady Roeburg in 1857 and 1858, Mdlle. Corbani in 1860. On each occasion Signor Gardoni was *Fra Diavolo*, and Signor Ronconi, Lord Roeburg; and on each occasion *Fra Diavolo*'s accomplices were Signor Tagliafico and the late M. Zelger—"two such thieves," it was said at the time, "as almost warranted a certain degree of respect for the profession." Of the original cast there now remain only Signors Ronconi, Tagliafico, Neri-Baraldi (Lorenzo), and Polonini (Matteo).

The attraction of the revival is, we need hardly say, the Zerlina of Mdlle. Pauline Lucca, which was expected to be and has turned out a genuine success. Mdlle. Lucca, not attempting to confer a higher musical importance upon the character than was contemplated by Auber, dispenses with the grand air from *Le Serment*, which, at the beginning of the scene in the bedroom, Madame Bosio used to sing with such dazzling brilliancy, but which was, nevertheless, entirely out of keeping. In atonement, however, Mdlle. Lucca (who retains Zerlina's original and more characteristic air) acts the part of the inn-keeper's daughter as we have never seen it acted before by any singer of any nation. Her delivery of the romance about *Fra Diavolo*, which Zerlina sings to "the Marquis" (the formidable brigand in disguise), is in itself, though a thought over-acted, a little drama. But best of all—and here, indeed, the character of Zerlina stands revealed—is the scene where, on the night before her wedding with Lorenzo, the innocent girl, in the solitude of her chamber, gives full vent to the emotions engendered by her expectant happiness. The whole of this is carried out in the true spirit of comedy, with a liveliness as naturally expressed as it is happily conceived. Nothing more easy and impulsive, nothing more unobtrusive in its unconscious absence of reserve, could well be imagined. The exquisitely graceful and melodious air, "Si domani, si domani," which Zerlina warbles in the fullness of her guileless heart, while adjusting her night-attire before the mirror, is thoroughly in character, while the pretty tuneful *codetta*—

"Grazie al ciel per una serva
"Questa vita! non c'è mai!"—

where, little suspicious of being observed, she admires her face and figure in the looking-glass, is delivered with precisely the ingenuous artlessness that becomes it. The prayer, too, "O vergin santa, m'affido in te," uttered by Zerlina before retiring to rest, and a half-articulated snatch of which subsequently arrests the uplifted dagger of the assassin Beppo, is touchingly simple. We have only one objection to make. As Zerlina does not quite undress, it is not necessary, in order to complete the scenic allusion, that she should quite go to bed. The situation would be just as well suggested if, as though overpowered by sleep, she merely laid herself down outside the coverlet, and allowed the rest to be imagined. Such, indeed, are the stage instructions,—1st, "alzandosi" (after the prayer) "e ponendosi a sedere sul letto;" then "presa dal sonno, cade con la testa sul guanciale." Even Desdemona, though discovered in bed, is not seen going to bed by the audience. All the rest is perfect. Zerlina's sudden awakening at the sound of Lorenzo's voice under the window, the fidgety anxiety to arrange her dress so as to receive her lover with decorum, the repeated failures that vexatiously thwart her best endeavours, and the unfeigned joy with which, though only half ready to be seen, she welcomes him and his companions, could not be conveyed with prettier or more natural liveliness. In short, as a piece of comedy, we repeat, no Zerlina we can call to mind has equalled the Zerlina of Mdlle. Lucca.

Next comes Milord Roeburg—a "milord impayable," as opera-goers for the last ten years are well persuaded. This impersonation is a specimen of grotesque comedy for which it would be vain to seek a parallel. Only the prince of *buffo* actors could have conceived it, only the prince of *buffo* actors could have embodied the conception. But that Ronconi is the prince of *buffo* actors is as true as an axiom. His per-

ornance begs description. It is as racy as it is singular, as full of life as it is full of humour. That at the same time it bears very little resemblance to a live "milord," travelling at ease for his recreation, is more than probable. It is unfortunately too good to be true. But though absolutely like nothing in existence that we know of, it is not the less inimitable; and we should prize it the more from the certainty that it must die with its inventor. To imagine a Lord Roeburg after the Lord Roeburg of Signor Ronconi is difficult. To imitate it would be an ungrateful task, to equal it impossible. No doubt there are people who will insist that it is a caricature; but, caricature or not, in sober truth it is a creation. Mdlle. Morensi, judged from a dramatic point of view, is a very good Lady Roeburg; and the pity is that she cannot sing the music as well as she plays the part. Much vocalising of an unimpeachable sort is not expected of "Milord," either on the French or on the Italian stage; but it is the contrary with "Miladi." Signor Naudin under the circumstances, is perhaps as good a Fra Diavolo as could be obtained just now. French by parentage, if not by birth, he is eminently French in his manner of singing, and supereminently French in his manner of acting. He makes neither a very seductive Marquis, nor a very dashing brigand, and his attitudes while delivering the serenade of the imaginary Agnes ("Agnese la Zitella") (Act II.) are preposterous; but, take him for all in all—with his two distinct voices, his chest voice and his head voice, his loud voice and his soft voice—he masters the whole of the music with ease and, after a fashion of his own, sings it effectively enough. The two thieves, Beppo and Giacomo (Signors Tagliafico and Ciampi) are as good as could be wished. Signor Tagliafico's Beppo, indeed, is in its way a remarkable performance, as grotesque as anything well can be, but exquisitely humorous, and diverting in proportion. The *mise en scène* of *Fra Diavolo*—with the scenery of Mr. Beverley, the stage arrangements of Mr. A. Harris, the picturesque costumes, and the animated *saltarella* of the last act, the principal part in which is executed with grace, agility, and *aplomb*, by a new dancer, Mdlle. Ernestine Urban, from the Théâtre Italien, in Paris—is in itself an attraction. The music, as sparkling, tuneful, and spontaneous as ever enriched an ingenious libretto (and the libretto of *Fra Diavolo* is one of Scriba's most ingenious), keeps the attention alive, from the overture, a masterpiece of character, to the very end. With Mr. Costa it clearly finds favour, if we may judge by the perfect manner in which it is executed under his direction. The encore that followed the overture on the first night was as enthusiastic as the performance was magnificent.

L'Elisir d'Amore, that most piquant and delightful of lyric pastorals, has reappeared with Mdlle. Adelina Patti as Adina, Signor Mario as Nemorino, and Signor Ronconi as Dulcamara. With such an Adina, such a Nemorino, and such a Dulcamara—such a coquette, such a lover, and such a charlatan—this best of Donizetti's comic operas must always be welcome. There is nothing more absolutely perfect to be witnessed on the stage. But we have described it over and over again. The part of B-sicore, the dashing recruiting sergeant, if not precisely so well suited to M. Faure as some other parts in his extensive repertory, has been studied with evident care by that intelligent and always progressing artist, who enters into the spirit of it with an earnestness which marks all his endeavours. The whole performance of *L'Elisir*, indeed, is in the highest degree satisfactory, and the nights on which it is given are among the most agreeable of the season.

TRUE OR NOT?—A statement has been going the round of the continental papers to the effect that Rossini has addressed a long petition to the Pope begging his Holiness to rescind the decree which forbids female singers to sing in the choirs of most of the Romish churches.

COLLARD'S PIANOFORTE ROOMS.—Mdlle. Sedlatzek's *Matinée* was given at the above *locale* on Tuesday week. The vocal and instrumental music was balanced, neither preponderating. The former was sustained by Miss Palmer, Madame Louise Vinning, Madame Weiss, Miss Rose Hersee, Mdlle. Sedlatzek, Herr Reichardt, Messrs. George Perren and Patey; the latter by Messrs. Balsir Chatterton and John Cheshire (harp), Mr. Lazarus (clarinet), M. Sainton (violin) and Mr. Osborne (piano). Mdlle. Sedlatzek sang Mercadante's cavatina "Ah! s'estinto," Wallace's ballad "Why do I weep for thee?" with Herr Reichardt, a duet by Kucken, and, with Mr. Patey, the duet "Qui me trasse" from *Ernani*. Mdlle. Sedlatzek is a thorough musician, and is mistress of all styles of singing. The air from Mercadante's *Donna Caralea* was her best achievement. But simple songs found most favour with the audience. Miss Palmer was encoined in Virginia Gabriel's song "Ruby"; Mr. George Perren ditto in Mr. Ballé's "Margaretta"; Herr Reichardt in his own song "You must guess"; and Miss Rose Hersee in a new song composed expressly for her by Herr Lüders, entitled "Oh, gentle summer rain." M. Sainton, Mr. Lazarus, and Mr. Osborne contributed solos on their respective instruments; Messrs. Chatterton and Cheshire performed a duet on two harps; and last, not least, Mr. Osborne and M. Sainton played Beethoven's sonata in G for piano and violin (Op. 33). Messrs. Emil Berger and H. V. Lewis conducted.

ROSSINI'S STABAT MATER.

Rossini's splendid inspiration, the *Stabat Mater*, which gained millions of francs for the brothers Escudier and the Paris publisher, Troupenas, never brought its talented composer a single sou. As the circumstances under which it was composed are not generally known, perhaps the following may not prove uninteresting to your readers.

Some years ago a *diligence* was on its way from Italy to France. It contained two travellers. One of these, from his style of dress, was easily recognised to be a monk. The other was a simple citizen, like a hundred others, except that his high and finely developed forehead, bright, animated eye, and ready and brilliant wit, immediately inspired one with an instantaneous wish to become intimate with so delightful a companion. The two travellers, after having been for some time silent, entered into conversation, and in a short time became as friendly and communicative as if they had been acquainted with each other for years, without even knowing one another's name. They conversed on politics, literature, and music. The worthy priest warmed on the last-named theme, and spoke with enthusiasm of the splendid creations of that composer whose name then resounded throughout the entire of Europe—the great Rossini. The worthy citizen lent an attentive ear to this conversation.

At length the time came when the travellers were to separate; one to take the road to Paris, the other that which led to his convent. On their passports being examined, the worthy priest was thunder-struck on hearing the name of Gioachino Rossini; he looked enquiringly at his companion, and then, with a sudden enthusiasm, threw his arms round his neck and embraced him with fervour. Rossini—for it was really the great composer—in vain endeavoured to extricate himself from a gripe which threatened to suffocate him, but for some time it was impossible. At length, when the good priest's enthusiasm had slightly abated, he drew from his vest a silver box, and presenting it to Rossini, begged of him to accept it in remembrance of the pleasure he had felt in meeting so distinguished a person. Rossini could not refuse to receive this offering without appearing ungracious; but in his turn begged of the holy brother to suggest some way in which he could testify to him his gratitude. The monk, struck with a sudden idea, replied thus—"Well, then, *maestro*! for many months past we hold in our convent an anniversary, on which we pray to Heaven for the salvation of all sinners; if you would have the ceremony made more imposing, compose for me music to the words of the *Stabat Mater*. The musical imagination of your inspired genius, in adapting them, will cause our breasts to glow with a new-born zeal, and our prayers will ascend more touchingly and fervently to the throne of the Most High. Do not refuse me this favour."

Rossini gave his hand in token of acquiescence to the holy man, whose eyes were lighted up for a moment with a holy enthusiasm. "I promise," said the *maestro*, "let me know by what time you want it, and your wishes shall be fulfilled." Then, taking an affectionate leave of each other, they separated.

Rossini partly kept his promise; at the time appointed he forwarded the *Stabat Mater* to the convent—but it was incomplete; thus it was that Tadolini wrote the fugue which concludes it.

The good monk possessed his dearly wished for *Stabat*, and had it sung in his convent, and then jealously confided it to the custody of his archives. After his death the *Stabat* was discovered, and (how, it is not known) found its way into the hands of Troupenas, Rossini's publisher, who thought to have it performed in Paris, but, seeing the difficulties which he would have to surmount in getting together principal singers, chorus, and orchestra, indispensable to the success of such a work, and not wishing to run such a hazard, he gave up to the Escudiers the right of having it performed a certain number of nights on condition they agreed to get it up in the best style. The Escudiers undertook this, and the *Stabat Mater* was in due time sung at the Opera. The first night the Escudiers cleared 16,000 francs, and the second, 18,000 francs. Then Léon Pillet (the *entrepreneur* of the Opera) treated for the remaining number of nights, for which he agreed to give 30,000 for each performance, and gained immensely by this bargain. In the end, Troupenas published it, and realised a handsome sum—more than 100,000 francs—enough to enrich a poor gentleman; and yet all Rossini ever got by the *Stabat Mater* was the modest gift of the admiring and enthusiastic monk. S. JANE ST. LEGER.

[Is it possible? Did Tadolini compose the last chorus of the *Stabat*? Mr. Costa can tell us, if he pleases; but he is averse from rushing into print—a good example which others, by no means Mr. Costa's equals, might imitate with advantage. D. P.]

JOSEPH JOACHIM.—Why do we hope Prussia will take Hanover, and keep Hanover? Because, then, we shall take Joseph Joachim, and keep Joseph Joachim.]

HERR JACQUES BLUMENTHAL'S GRAND MATINEE MUSICALE.—This annual affair—the term “Grand” is not ours—came off at Downshire House, Belgrave Square, that veritable temple of the Muses, on Monday last, Waterloo-day, and filled the large concert room with such an array of beauty and rank as is seldom found together—except at the Opera on subscription nights, at the Queen's drawing-rooms, or the Chiswick Fêtes in mid-season. Bating the concerts of the Mdles. Giorgi, of Mr. John Francis Barnett and a few others, no concert-giver is more roundly patronised by the nobility and fashionable world than Herr Jacques Blumenthal, who composes, plays on the pianoforte, teaches and accompanies with equal ability. Five duchesses, four marchionesses, nine countesses, three viscountesses, thirteen “Ladys,” two Honorables, two baronesses and one simple “Mrs.,” lent the distinguished patronage of their countenance to the concert. Could success fail under such a sunburst of favor? Herr Blumenthal, at his annual benefit and to please his aristocratic patrons, is bound to produce himself extensively both as creator and executant. As creator, Herr Blumenthal produced himself on Monday last in his new *Morceau de Concert* “L'Appassionata,” in a *reverie* “Un Mystère,” in a *caprice* “La Carressante,” in a new romance “Pauvre fille, pauvre fleur !,” in a new melodie “Oui, ou non,” in a new transcription “The Children's Kingdom,” in a new march “La Retraite,” in a new romance “Le soir,” in a new ballad “Why was I looking out ?,” and in an *Air Neapolitain* “Téré, téré,” all of which exhibited those characteristics of style and treatment which have gained for the composer an enviable renown. Madame Parepa and M. Jules Lefort sang all Blumenthal's vocal pieces, and Herr Blumenthal himself played all his own compositions. No player and composer could have obtained a larger measure of success from the same antiphilistic auditory, whose delight was expressed in nods, winks and wreathed smiles, rather than in vulgar palinistry or plebeian vociferations. In addition to the “Blumenthal” share in the programme, there were a solo on the violin by Mdle. Theresa Liebé, a clever player; two songs by Madame Grisi, who shone in the Halls of Downshire resplendently; and Italian airs and *ensembles* by Signors Ferranti, Ciabatta and Fortuna. P. M.

THE CONCORDIA SOCIETY.—This society gave a concert on Friday evening at the Hanover Square Rooms, which was well attended. The Concordia Society has for its object the production of unperformed and unfamiliar masterpieces—a purpose distinct from any other musical association in London—and has already commanded large sympathy and obtained a number of supporters. Although the present concert is the first appearance of the Concordia under its new organization as a metropolitan institution, it is, in fact, its thirty-third public performance, reckoning from its original formation as a suburban society. The main feature of the programme on this occasion was the revival of Cherubini's “Requiem” in C minor, and the performance of Mozart's Motett No. 1, both works being presented with a not very distant approach to completeness. The “Splendente te Deus” was sung well and correctly throughout, the solos given by Madame de Vere, Miss Alice Clinton, and Messrs. Greenhill and Beedle. The accompaniments consisted of stringed instruments only. In the performance of the “Requiem,” notwithstanding that the wind instrument parts were arranged for the harmonium by the “Theorist and Curator of Scores” to the society, a void was found which materially detracted from the completeness of the performance, otherwise good, of this grand work. The chorus were well drilled and sang most effectively receiving much applause, more especially in the “Sanctus” and the “Agnus Dei.” This great work will bear repeating at another concert. The chorus also in two pieces from Mozart's *Idomeneo* gave much satisfaction. Mr. Alfred Carder in a performance of Hummel's grand concerto in C for pianoforte made a legitimate success. The audience were taken by surprise and unanimously recalled him at the end. Miss Annie Cox gave a version of Haydn's “Mermaid song” and a song of Dibdin's which was entirely out of place; whilst the “Curator and Theorist of Scores,” an old gentleman with a large white beard, gave an exhibition pitiful to behold of an apocryphal composition of Mozart which caused everybody present to wonder what it could mean. If the Concordia Society encourage such proceedings at their public concerts, I augur unwell for its future career. Mr. Volkman was the conductor for the evening, and performed his duty carefully. B. B.

WEST CENTRAL CHORAL SOCIETY.—The above society gave a performance of Haydn's *Creation* on Monday evening at the Concert Hall, Store Street, with full orchestra. The principal vocalists were Miss E. Robertson, Mr. H. Fitzgerald, tenor, and Mr. J. Beale, bass, with a full and efficient chorus under the conductorship of Mr. Constantine. The oratorio went pretty smoothly throughout, most of the favourite airs, &c., being loudly applauded. The singing of Miss Robertson was particularly admired. The room was well filled. B. B.

HERR GANZ'S ANNUAL CONCERT.—Herr Wilhelm Ganz, the popular composer, conductor, and pianist, gave his annual morning concert on Monday at St. James's Hall, which proved one of the most attractive of the season. The chief point of interest in the programme (to his friends and pupils) were the compositions and performances of Herr Ganz himself. The concert opened with Mendelssohn's Grand Trio in D minor, Op. 49, played to perfection by Herr Ganz, MM. Sainton and Paque, and loudly applauded. Herr Ganz performed a solo by Kullak called “La Gazelle,” with the most correct and fluent execution, his own charming *Nocturne*, “Le Bonheur Suprême,” and (by desire) his spirited and very effective grand galop de concert, “Qui vive,” finishing with a brilliant duet for two performers on one pianoforte with M. Edouard de Paris, on airs selected from *Oberon*. M. Sainton gave his popular violin solo on airs from *Trovatore*, and M. Paque, on the violoncello, his fantasia on airs from *Rigoletto*, both solos telling with great effect. The singers were Madame Parepa—who, as usual, sang Herr Ganz's very popular song, “The Nightingale's Trill,” and a new song, “When we went a-gleaning,” also Mr. Ganz's composition, which bids fair to become, by this lady's assistance, as great a favourite as the former; Miss Rose Hersee—who sang with her usual artistic piquancy Herr Luder's “O gentle summer rain;” Madame Liebart—who gave her original version of Signor Guglielmo's popular “Lover and the bird;” and Miss Stabbach—who sang Spohr's “Bird and the Maiden,” both clarionet (Mr. Lazarus) and voice telling with excellent effect. Miss Messent, Miss Palmer, Miss Julia Elton, Madlle. de Poellnitz, Madame Gaston and Mdle. Enequist constituted the remaining portion of Herr Ganz's lady vocalists, all of whom contributed some favorite *morceaux* characteristic of their special styles, and all of whom found favour with the audience more or less. An apology was made for Madame Sainton-Dolby, who was absent from illness. Herr Ganz was equally fortunate in the male department of his vocal force. First there was that old favorite of the public, Mr. W. Harrison, who, in an air of Balfe's from *Blanche de Nevers*, “The memory of the days gone by,” sang with nearly all the old feeling and charm. Mr. George Parren, in an attractive song by Herr Ganz, was encored, and in Bishop's “Bloom upon the rye” caused quite a sensation. He also took part in the quartet from *Rigoletto* with Madame Parepa, Madame Gaston, and Signor Ciabatta. Herr Reichardt also sang, with his nicest art and most engaging manner, a new song, “I seek for thee in every flower,” and was applauded to the rafters; whilst the new tenor, Mr. Leigh Wilson, in “The Message,” created a disjunctive effect and was nearly encored. The conductors were Messrs. Benedict, Randegger, Emile Berger, Lehmeier, H. Parker, Edouard de Paris and Ganz. With such a host how could the concert go wrong? B. B.

BEETHOVEN ROOMS.—A concert was given on Tuesday evening at the above rooms by Mdle. Charlier, which attracted a numerous and fashionable audience. Mdle. Charlier sang Bishop's “Should he upbraid,” Handel's “Let the bright seraphim” (the trumpet *obligato* by Mr. de Lacy), Mr. G. A. Macfarren's “The beating of my own heart” (encored), and a new song composed expressly for her by Mr. Baumer, entitled “Evening musings,” with violin *obligato*, in all of which she displayed more than average talent as a vocalist. The fair songstress was assisted vocally by Madame Rudersdorff, who sang, with all her vigour of style and power of voice, Handel's brilliant and we might say unknown song, “Vo far guerra;” Mr. Henry Smart's “Farewell, my love;” Abt's “Forest ramble,” and a ballad by J. P. Knight. Mdle. Angèle gave Benedict's popular lied “Rock me to sleep,” and a song by Mr. Balfe; Mr. Leigh Wilson sang “Leoline,” and “Ah! never deem;” and Mr. Winn, “O ruddier than the Cherry.” The instrumental part of the programme consisted of a sonata of Beethoven's for piano and violin, by Mr. Henry Baumer and Mr. A. Charlier; an air of De Beriot's by the latter; a harp solo by Mr. Oberthür; a duet, too long by one half, for harp and piano, performed by Mr. Oberthür and Mr. Baumer, the latter of whom also played a *Polacca brillante*; and a solo from “*Il Trovatore*,” executed on the valve trumpet by Mr. de Lacy, whom we advise to eschew the valve trumpet and procure a slide one, by which he will find the difference in the quality of his tone in a concert room. M. Gounod's trio for harp, violin and harmonium, in the shape of a “*Mediation sur le premier prélude de Bach*” was faithfully recorded by Mr. Oberthür, August Charlier and Evans, and received, as usual, much applause. Mr. Goodban was the accompanist. B. B.

POMPEII.—The theatre here was re-opened with an operatic performance. In his announcement, the manager said: “The Theatre in Pompeii will be re-opened, &c., the last piece produced having been Seneca's tragedy of the *Troas*, under the management of Sig. Quintus Marcius, since which there has been a recess of 1900 years. I consequently beg the public to extend to me the patronage granted to my predecessor, for I shall do all in my power to render my repertory a worthy continuation of his.”

THE LAST MONDAY POPULAR CONCERT

OF THE SEASON.

ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE DIRECTOR'S BENEFIT,

ON MONDAY EVENING, JULY 2ND, 1866.

To Commence at Eight o'clock precisely.

PROGRAMME.

PART I.

- QUARTET, in C minor, Op. 18, No. 4, for two Violins, Viola, and Violoncello—MR. WIENIAWSKI, L. RIES, HENRY BLAGROVE, and PIATTI. *Beethoven.*
- SONG, "Sleep, thou infant angel"—Miss BANKS. *Glinka.*
- TEMA CON VARIAZIONI, in D, for Pianoforte and Violoncello—Madame ARABELLA GODDARD and Signor PIATTI. *Mendelssohn.*
- IMPROMPTUS, in C minor and E flat, Op. 90, for Pianoforte alone—Mr. CHARLES HALLE. *Schubert.*
- RECIT., "Deeper, and deeper still"—Mr. SIMS REEVES. *Handel.*
- AIR, "Wait for, Angela"—Mr. SIMS REEVES. *Handel.*
- SONATA, in A major, for Violoncello, with Pianoforte Accompaniment—Signor PIATTI. *Boccherini.*

PART II.

- ELEGIE, for Violin, with Pianoforte Accompaniment—M. WIENIAWSKI. *Ernst.*
- SONGS, {"The Savoyard," "The Stolen Kiss."}—Mr. SIMS REEVES. *Beethoven.*
- SONATA, in D, for Two Pianofortes—Madame ARABELLA GODDARD and Mr. CHARLES HALLE. *Mozart.*
- SONG, "Quando a te lieta"—Miss BANKS (with Violoncello obbligato, Signor PIATTI). *Gounod.*
- TRIO, in G major, for Pianoforte, Violin, and Violoncello—Mr. CHARLES HALLE, M. WIENIAWSKI, and Signor PIATTI. *Haydn.*
- Conductor - - - - - Mr. BENEDICT.

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MR. CHARLES HALLE'S BEETHOVEN RECITALS.

The remaining Three Recitals will take place in the

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On Friday, June 29th; and Wednesdays, July 4th & 11th.

Commencing each day at Three o'clock precisely.

At the SIXTH RECITAL, Mr. HALLE will play the

Sonata in F major, Op. 54,

THE

Sonata Appassionata (in F minor), Op. 57,

THE

Sonata in F sharp major, Op. 78,

AND THE

Sonata in G major, Op. 79.

At each performance two vocal pieces. The Programmes will contain descriptions, historical and analytical, of the Sonatas as they occur.

Mr. HALLE will not play at any Morning Concert this season, except at the Eight Recitals here announced.

Prices of Admission:—Sofa Stalls, numbered and reserved, £2 2s., for the Series; Single Tickets, 10s. 6d.; Balcony, £1 11s. 6d., for the Series; Single Tickets, 7s.; Unreserved Seats, 2s.; Single Tickets, 3s. Subscriptions received at CHAPPELL and Co.'s, 80, New Bond Street; the Ticket Office of St. James's Hall, 28, Piccadilly; of Mr. CHARLES HALLE, 11, Mansfield Street, Cavendish Square; and of the Principal Music Publishers.

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NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVIDSON & Co.'s, 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously advertised, can be reported in THE MUSICAL WORLD.

TO CORRESPONDENTS.

TOOTHLESS.—Mr. Shaver Silver spent Saturday night, all Sunday and Monday, and a slice of Tuesday at Brighthelmston.

THOMAS FANG.—No; it ran thus:—"Both the Hyards send kynd regyards."

BUFFALO.—"Nempe incomposito dixit pede currere versus Lucili," &c. DR. WATER is in error. *La Clemenza di Tito* was finished and brought out before *Die Zauberflöte*. *Tito* at Prague; the other at Vienna; both in September, 1791, the year Mozart died.

DR. WEED quotes one paragraph correctly, the other incorrectly. Dante says "*Così ti scuola se ti fa mestiero*." Dr. Weed is in error about the book. The passage is in *L'Amoroso Convivio*.

DEATH.

On the 12th inst., Mr. GEORGE MACFARLANE, the well-known professor of the trumpet and cornet-à-pistons.

NOTICE.

* * It will be observed that the MUSICAL WORLD contains no leading article this week. Our excuse is, that our Editor (Mr. D. P.) is enjoying the sea breeze at Worthing, from which (some-what dreary) watering-place he has edited, after a fashion, the current number. In atonement he promises us two "leaders" for next Saturday. It is evident that salt water does not stimulate to industrious exertion. Ask Mr. Shaver Silver, who has made Mr. D. P.'s trip to Worthing an excuse for taking himself off to Brighton. Hence the absence, already, from two numbers, of his admirable feuilleton, "ACROSS OPERA."

* * Notices of the Musical Society of London, the New Philharmonic Concert, Madame Rudersdorff's Concert, Letter of Montague Shoot, and other papers of interest, are in type, but must stand over till next week.

The Musical World.

LONDON, SATURDAY, JUNE 23, 1866.

PROTESTANT CHORALES FOR THE YEAR 1524.

"He who pays his Debts increases his Property."

AS the golden rule which I have placed as a motto at the head of this article has proved valid and useful in all the transactions of every day domestic life, it cannot be too strongly advocated as a duty recommended by necessity in intellectual matters and in the domain of art, especially old sacred musical compositions. It is an indisputable fact that, compared to other arts and sciences, old music, more particularly the old sacred compositions or the Protestant Church in the 16th century, is greatly neglected. Old musical composition shows unfortunately, in its accounts, a considerable series of longstanding debts, which urgently demand a settlement.

It appears, therefore, high time gently to remind the world of one or other of these items, and to require it to pay them off. If we reflect how joyfully every new investigation is greeted in other sciences, and how rapidly and persistently every successful result of such investiga-

tion in trade, commerce, and industry, is turned to account and used—if we reflect further what exhaustive researches of the most minute description are carried on in the fields of philology, history, and natural science, in connection with important and sometimes even unimportant objects and persons of the past and present, and often supported by serious sacrifices—if we further reflect how the lovers of all other arts, poetry, painting, architecture, and sculpture, have for centuries exerted themselves to preserve as models and warnings in museums and collections the treasures of the past of all ages, of all schools, and of all masters, and, by circulating, either by engraving, printing, or photography, to render them useful and accessible to the whole educated world—we must be justly surprised to find how little, on the whole, and in comparison with the branches of art and science just enumerated, is done for old music generally, and especially for the sacred music of the 16th century. It is true that nowhere more than in the domain of music itself do we hear people preach about the enormous progress made by art, since its first rise down to the most modern times. No artist speaks more frequently and more barefacedly than the musician of this much-vaunted progress. Yet there is not one who, as a rule, possesses a more defective idea of the past history of the art he professes. On his lips especially high-flown words strike us as mere self-laudation, and vain, exaggerated, self-esteem. Though serious efforts have lately been made in various quarters to remedy this palpable shortcoming, and satisfy newly-awakened aspirations; though more particularly for Protestant congregational vocal music some works of the highest importance have been published—of which I will here mention no more than two of the best: Winterfeld's comprehensive book on *Evangelischer Gemeindegesang*, which paves the way for future labourers in the same field, and the new edition of *Geistliche Lieder und Preussische Festlieder*, by Johann Eccard, published by Teschner—no one will seriously assert that the sphere of research, investigation, and authorities, is worked out, and that our knowledge of old sacred music should be solely and essentially based upon these two productions. Winterfeld's work, especially, notwithstanding its most valuable store of documents, and the collection of music therein contained, is not free from deeply rooted defects, the worst of which is indisputably the faulty arrangement of the letterpress. The author did not possess a perfectly clear notion of the various classes into which the stores of Protestant chorales is actually, or might be, divided, and for this reason the reader cannot obtain such a notion from the perusal of Winterfeld's book alone. The two great masses of the Protestant chorales, the old chorale as a vocal composition; the new, as an organ or instrumental composition, are invariably confounded in one motley whole. The author, in other respects, so clear-sighted, very seldom engages in aught like a careful and profound investigation of the body of melody as influenced by the composition, however important it was for his work that he should do so. He might have entered far more profoundly into the great mass of music, and, also, into the principal object of his book, namely, the compositions of Johan Eccard; and we naturally ask how it was possible that anyone could, on the one hand, carry to such a pitch his prejudice for the rhythmical system of the old tunes, and, on the other, fail in so many instances to ensure the correctness of the text, a principal consideration connected with such tunes. Under these circumstances, the new and correct edition of Eccard's *Chorales and Festlieder* was, therefore, a most welcome gift, to be joyfully greeted as partially supplying what was wanting in Winterfeld's work. It was the first book for a very long time that possessed the great advantage of being not a mere medley of compositions by various masters belonging to various schools, but the work of one single master, all whose art-tendencies were exhibited in it. I dwell especially upon this unusual excellence, because there is less need of mere miscellaneous collections containing certain favourite pieces of a number of celebrated composers, than of a complete edition of the works of any particular master, with all his good qualities, weaknesses, and defects, from which alone we can form a trustworthy opinion of what he has done and of the position he ought to occupy in the history of art. Teschner's book was, therefore, a great step in advance, besides giving an impetus to farther efforts. But it remained the only

book of its class, though the subject of which it treated was indescribably rich. The literature of sacred musical composition in the 16th century is so exceedingly copious and comprehensive, that it would require a considerable pecuniary outlay to restore and publish the correct scores merely of a small but perfect and connected series of the most important and noblest among the artistic productions of this kind. With such sanguine hopes we will not deceive ourselves. But to make a small collection of such works as are, historically and artistically, most valuable and important, and to present it, in a new and correct edition to the art-loving public and to the followers of the Protestant faith is, in my opinion, a duty similar to that which Germany is now performing towards the three great masters of modern times, namely, Handel, Bach, and Beethoven, by vigorously pushing forward editions of their complete works.

An equal, if not a greater, right to have their productions revived may be the more readily conceded to some composers of the sixteenth century, because our acquaintance with old sacred compositions is, we must admit, as a rule, in every respect defective, the principal cause being, indisputably, the want of sufficiently correct collections of authorities, and model works. Now there is no composer of more importance for Protestant congregational music, or who exerted greater influence over it, than Johann Walther, Luther's famous colleague in the work of the Reformation. If only on account of his chronological position, to him belongs the first place in this branch of art, because he was the first who devoted his attention to it, not merely for a short time, or driven by necessity to do so, but during his whole life, and with his entire intellectual powers. Of all he did, however, there is, probably, nothing possessing such deep interest, historical and artistic, as the first little *Evangelical Hymnbook* of 1524, mentioned in the heading of this article. There is no doubt that it constitutes the red thread running through his artistic life, and is our principal basis for correctly understanding his intellectual efforts. In fact, though he displayed a fruitful industry in other walks of his art, and even did not consider political songs unworthy his attention, his professional exertions were principally concentrated on the task assigned him by Luther, namely, to provide the Evangelical Church with Congregational music. For nearly thirty years did Walther labor at the accomplishment of this high task, and during that time there were five editions of the work, all of them being principally got up by himself, and accompanied by numerous additions and improvements. His firm belief, his artistic capability, and his practical skill, are more clearly mirrored in this work than in any other. This Hymnbook has, in consequence, exercised upon the music of the Evangelical church a more lasting influence than any other production of his pen. For this reason, the Protestant world has the strongest and best grounded right to the book, which contains all the essential germs of subsequent chorale composition in every branch, and served as a model and a guide for all later books of chorales. The Protestant Church may look with pride and delight at this creation of religious enthusiasm and highly cultivated art, for no other church can show a similar work of the same period. We really cannot help wondering that the book has not long since appeared in a new edition; that it has not long since been the property of the entire Protestant population of Germany; that it has not long since become the household treasure of every Protestant family. For more than three centuries, the Protestant Church has been contented to derive its supply of Lutheran melodies second, third, fourth, or even sixth hand, without even once asking: What are the circumstances connected with the original of our Protestant congregational music; where is that original to be found; in what shape has it been preserved and handed down to us? To return a satisfactory answer to all these questions is somewhat painful for the sense of honour of every well-meaning lover of art. With deep shame he is compelled to confess to himself and to the world that this first book ever published of Protestant congregational music, the foundation of all our store of Protestant chorales, is in such a state that it can be restored to a complete form only by the greatest pains, if it can be restored at all. Though the reasons of this have already been explained at length in various notices (*Dresden Journal*, 1853), I think it advisable to give those reasons here, as shortly and as concisely as pos-

sible. The *Hymnbook* was first published, at Wittenberg, by George Rhaw, then a printer, but previously a musician and *Cantor* at Leipzig. Its typographical getting-up, with its sharp, beautiful type, renders it a more than ordinarily splendid book, even among the admirable musical works that first issued from the press. It bears the simple and unpretending title: "*Geystlich Wittenbergisch Gesangbüchlein, 1524.*" According to the practice of that period, it is not published in score, but in the separate parts, so that the treble, the counter-tenor, tenor, bass, and *vagans* (the fifth part, which supplied the place of the four other parts), form five small separate books or pamphlets. Copies are at present exceedingly scarce; in fact, the two now known may be regarded as unique. They are not, however, complete, nor does the one supply the defects existing in the other. The first of the two is preserved in the Dreikönigskirche (Church of the Three Kings), Neustadt-Dresden, and the second in the Royal Central Library, Munich. The former contains the treble, tenor, and bass parts; the latter, only the tenor and bass parts. The counter-tenor part, as well as the *vagans* part, which is employed in only a few compositions, is altogether wanting, both in the Dresden and Munich copy. The defects in them can, therefore, be made good only by the help of the later editions of 1525, 1537, 1544, and 1551. Since, however, the last three editions, namely, those of 1537, 1544, and 1551, were materially altered, augmented, and improved, by Walther himself, some of the pieces being quite changed in form, the sole edition available as a first-class authority to supplement the original edition, is the second, published in 1525, and that is commonly considered to be a Strasburgh piracy. Of the second edition, also, there are only a few copies, which are to be found in Vienna, Berlin, &c. The work itself contains thirty-eight compositions to thirty-five Protestant hymns, and five Latin motets, mostly worked out at length. This is not, perhaps, the place for entering upon a detailed account of their contents, and I will therefore restrict myself to directing attention to the general observations made by Winterfeld, in his work already mentioned, upon Evangelical congregational music. It is, however, a remarkable fact, that Winterfeld never had in his hands the original edition of 1524, and appears to have used for his examples only the later editions; but then Walther was not one of his especial favourites.

The consequence is that, copious as Winterfeld's book is, Walther's labours meet with but very meagre and very partial notice in it. Not even leading phrases, like those on the melody "*Gott der Vater wohn uns bei*," or the especially Protestant one*: "*Wir glauben all' an einen Gott*," have been able to find grace in his sharp critical sight. A far more favourable opinion of the *Book of Chorales* was entertained by an earlier composer, author, and collector, namely Michael Prätorius, who, in his great work, *Musæ Sionia*, 1609, adopted some of Walther's principal compositions, thus proving their importance for that period as well as the one which preceded it. Among them was the grand five-part composition: "*Gott der Vater wohn uns bei*," which I mentioned just now. The fact is the more significant as Prätorius was a very elegant composer, accustomed to prefer beauty of form to every other excellence, even at the expense of meaning and intellectual depth. An intimate acquaintance of ten years with Walther's *Hymnbook* has fully convinced me also of its value for our store of Protestant chorales, and I shall not hesitate a moment contributing my mite to its preservation and propagation. With this object in view, I prepared, years ago, a complete score of it, adopting as its basis the two original copies at Dresden and Munich, to which capitals I went for the express purpose. The counter-tenor part from the second edition, of 1525, I obtained from Vienna through the mediation of Prince Henry IV. of Reuss, and finally the *Vagan* part from several editions of 1544 and 1551 in Zwickau.

However I was not contented with this only. The desire to be enabled to follow thoroughly Walther's works in the arrangements of

* Though I am very well aware that, in their leading features, the melody and words of this hymn belong to a period previous to the Reformation, since they are to be found in a Breslau MS. of 1417, still I think that, in consequence of the Lutheran arrangement, I am justified in calling the hymn especially Protestant.

the following editions, induced me to compare all the parts in the latter of 1525, 1537, 1544, and 1551, and carefully to introduce all the various readings in my score. In this manner, I obtained a score which not only was, in all probability, as true a restoration as possible of the original of 1524, but which enabled the reader to obtain an exact insight into the progress of the *Hymnbook*. What light this threw upon Walther's labours in the field of evangelical congregational singing generally, as well as upon his own artistic development, I endeavoured to show in my prize essay: *Le Maître, Mayence Schott, 1862*, page 102. The significance of Walther's *Hymnbook* especially, and of his labours generally, is not confined simply to his own times, or at most the period immediately following. Even for the present day, it is only beginning to increase in inward power. Now-a-days, when people are for the first time devoting to the body of melody in Protestant tunes, more serious attention than the indifference of the last century allowed; now-a-days, when the question not only as to their original form, but as to the changes in them—either for better or for worse—is being brought more prominently forward; at a time, furthermore, when old compositions meet with more careful consideration and more ready welcome not for themselves alone but for their influence upon the body of the melody; at a time, finally, when church, school, and household are looking about, the more earnestly for having sought it so long, for a collection of Protestant tunes, which shall, by its characteristic treatment, resemble as nearly as possible the original collection—at such a period, it will need only a gentle impulse, only a general appeal and suggestion, to realize very shortly the wish not merely for us to obtain this valuable work, but to see it published in a new, and correct edition, critically and carefully edited. The expense of such an edition would be nothing compared to the profit and blessing attending it. There is, too, a very appropriate occasion for it. This present year, 1866, is the three-hundredth artistic anniversary of Johann Walther, the first German composer of Protestant tunes. Though the year of his death has not yet been determined with certainty, so much is undoubted: Three hundred years ago he took leave of the profession, doing so formally in the preface to "*Das Christliche Kinderlied*," u. s. w. (The Christian Children's Song, &c.) set for six voices by Johann Walther.

I now confide the further fate of this first Protestant *Psalm-book* by Johann Walther to rich and noble minded lovers of art, who take an interest in Church music, as well as to the numerous wealthy German music-publishers, expressing a request and a wish to take charge of this long-standing account, and help to pay off a debt of honour, the settlement of which can only tend to the benefit of the Church, of art, and of science. I should rejoice from the bottom of my heart if, in this way, a monument could be raised in honour of the old master, Johann Walther, and surely he himself could not desire a better one to celebrate his three hundredth jubilee.

L. OTTO KADE,

Grand-Ducal Musical-Director, and Conductor of the Castle Choir, at Schwerin in Mecklenburg.

BRIEF BRIEFS.

SIR,—I read the following, which I have caused to be traduced from Italian into English, in a Pescian sheet. It is worth an eye:—

A short time since, the pious inhabitants of the little town of Pescia celebrated the festival of the Holy Cross, by three days' rejoicings, in which music played a prominent part. Three composers, Mabellini, Albini, and Defferari were commissioned to write masses and motets expressly for the occasion. They executed their task by collecting as many operatic motives as they could lay their hands upon, and having them executed by trumpets and trombones *ad majorem Dei gloriam*. The inhabitants of the pious town were, however, enchanted. One of them said to a well-known conductor from Florence: "If you were a musical Paris, to which of our three divine composers would you award the apple?"—"I should like," replied the Florentine, "to award each of them a volley of apples, as rotten as may be had."

I myself would have assisted the Florentine in pelting them, and am yours in certitude,

T. DUFF SHORT.

Short Commons, June 19th.

CRYSTAL PALACE.

The fourteen or fifteen thousand persons (for exact numbers see daily papers) who were present on Wednesday last could hardly complain that they had not sufficient for their money. At one o'clock there was a performance of some seven pieces by the orchestral band of the company, of which it is sufficient to say that Herr Manns was the conductor. At two o'clock a display of the Tower Fountains. At three the great choral concert of Metropolitan Schools, conducted by Mr. G. W. Martin, of National Choral Society celebrity. I suppose that this should form the *pièce de resistance* of the present notice, but what can I say of the bright resonant voices of these happy-looking children that I have not said before, and that more than once? If the desire for encores is to be accepted as a test of success, then must the secular claim pre-eminence over the sacred element, for while there was no demand for repetition in the first part of the programme, no less than five pieces in the second were vociferously re-demanded and (that is to say, with voices) repeated. Credit and honour are justly due to Mr. Martin for his more than efficient guidance of so large a body of youngsters, any one of whom must be singly an untractable being, while collectively—but I shudder at the idea of having to conduct 5,000 youngsters of seven to fourteen years of age. The children having pleased their audience, were in their turn pleased between the parts by a performer whom I should hardly like to recommend to Mr. Arthur Chappell for the Monday P. C's.—one Mr. Wynkyn Joey. But I have not yet done with my programme. Faithful to my trust, I endeavoured to experience all the joys (not Joeys) of which the place was capable, that is, take tea with Mr. and Lady Chang. Mr. Dishley Peters I always thought the tallest man of my acquaintance, "but this was taller." The tea might have been after the Chinese custom (without milk or sugar), but certainly smacked much more strongly of English hot water than anything else. Like M. Gounod's early music, a little of it went a long way. After Chang (Mr. and Lady), to say nothing of Chung Mow, Esq., the rebel Tartar dwarf, came a performance on the great organ by Mr. Coward; then came the ascent of the spiral mountain by Signor Ethardo; and then went

DRINKWATER HARD.

MONDAY POPULAR CONCERTS.

At the concert on Monday evening (the last but one) we had Schumann's quartet in A minor (not the one in F, as stated in the programme—although the first quick movement is in F), for the third time. It was played by MM. Wieniawski, Wiener, H. Blagrove and Piatti; the *scherzo* was encored and the players were called for at the end. The other quartet was Mozart's, No. 6 (in C major)—which I like still better. M. Wieniawski grappled with the immense difficulties of J. S. Bach's *Chaconne* (unaccompanied); Mr. Hallé gave Beethoven's pianoforte sonata in E flat (Op. 7)—the first Beethoven sonata which is all Beethoven; and the same ready pianist, with M. Wieniawski and Sig. Piatti played the great B flat trio of Schubert—"the trio of its day," as Schumann styles it. Miss Edith Wynne sang Mr. Arthur S. Sullivan's beautiful song, "Orpheus with his lute," Schubert's "Winter's walk" (also beautiful), and a ballad about a white dove, by Miss Gabriel. Mr. Sullivan's song, which is genuine music, was encored. Mr. Benedict was the accompanist.

C. FISH.

MONDAY POPULAR CONCERTS.—The concert on Monday next (the last of the season) is for the benefit of Mr. S. Arthur Chappell, the able, zealous, and indefatigable director. The programme is full of variety and interest, containing—besides a quartet (Beethoven) and a trio (Haydn)—solos by MM. Hallé, Piatti, and Wieniawski; singing by Miss Banks and Mr. Sims Reeves; a duet by Madame Arabella Goddard and Signor Piatti (Mendelssohn); and a duet for two pianofortes (Mozart), by Madame Goddard and Mr. Hallé. Every lover of good music will wish Mr. Chappell a "bumper."

SIGNOR TAMBERLIK and Madame Nantier Didiée have passed through London on their way from Spain to France. Signor Mongini is engaged for another season at Her Majesty's Theatre. Signor Tamberlik—

PHILHARMONIC CONCERTS.

At the seventh concert the Prince and Princess of Wales attended. So we had only one symphony, and that a Haydn—the evergreen "Letter V." We had two overtures, one of which, however, was Hérold's theatrical *Zampa*; but the other was the giant *Leonora* of Beethoven; and thus amends were made. There was also a concerto—Spor's *scena cantante*, one of his best, if one of his familiar contributions to violin and orchestra. The player was M. Wieniawski. Five singers from Her Majesty's Theatre—Mesdames Harriers-Wippera and Treballi Battini, Signors Bettini, Foli and Bossi—began by singing Verdi's quintet, "E scherz' od è follia." Then Signor Battini gave "Il mio tesoro;" then Madame Bettini sang the Page's first air in the *Huguenots*; then Madame Wippera gave *Leonora*'s great scene from *Fuclio*; and lastly the two Bettini's sang "Un soave non so che," from *La Cenerentola*. The concert was wound up with Mendelssohn's *Wedding March*. Professor Bennett—with whom, between the parts, their Royal Highnesses familiarly conversed—conducted (for the last time but one).

HER MAJESTY'S THEATRE.

On Monday, in place of *Dinorah* (announced), there was an unexpected performance of *Il Barbiere*, and as fine a performance in some respects as it was unexpected. Madame Treballi-Battini was Rosina—an Alboni-like Rosina, in a vocal though not in a physical sense. Signor Bettini was an excellent Almaviva, and Signor Scalese a superlative Dr. Bartolo. Of M. Gassier's lively Figaro what new can be said? What need be said of Signor Bossi's Basilio? On Tuesday *Norma* was given, with a magnificent Norma (Mdlle. Tietjens), and a magnificent Pollio (Signor Mongini), an admirable Adalgisa (Mdlle. Sinico), and a disappointed Oroveso (Herr Rokitansky)—altogether a capital performance. On Thursday *Dinorah* was repeated; and yesterday afternoon, the *Huguenots*. To-night, *Der Freischütz*. The *Seraglio* is "positively" in rehearsal. BKR. B. BKR.

ROYAL ITALIAN OPERA.

On Monday *Norma* again, with Mdlle. Maria Vilda, "The Lady of the voice." On Tuesday that delicious *Fra Diavolo*, with the spritlied of Zerlina's (*Pauline Lucca*), and the most intense of milords (Ronconi), as before. On Thursday *Fra Diavolo* again (Faure being ill, and *L'Etoile*, with Caterina Melina Patti, postponed). Last night *La Favorita*. To-night a *Traviata*, the first appearance of Desirée Artot. Br B, B? .. (sic.)

PHILHARMONIC SOCIETY.—At the eighth and last concert (Monday evening), Professor Sterndale Bennett's beautiful overture called *Die Waldenymph*, and Schumann's pianoforte concerto in A minor (pianist, Herr Alfred Jaël), are in the programme.

SIGNOR PEZZE and SIGNOR TRAVENTI have announced their *Matinée Musicale* for Monday, July 9th, to take place at the residence of the Marchioness of Downshire, Belgrave Square.

MR. ALFRED MELLON'S CONCERTS.—Mdlle. Liebhart is engaged for Mr. Mellon's new series of concerts, which are to commence on the 6th or 13th of August.

DEATH OF M. MÉRY.—The death of M. Méry, the celebrated *littérateur*, is recorded in the Parisian papers. M. Méry left scarcely a branch of literature un essayed by his talent. He was poet, historian, romance-writer, journalist, librettist, and dramatist. His last work was the book of *Don Carlos*, written in collaboration with M. Dulocle, for Signor Verdi, the music to which is now almost completed. His obsequies were celebrated on Tuesday last, with imposing effect. The corners of his pall were held in turns by M. Edmond Méry (nephew of the deceased), by the Baron Taylor, Paul Féval, Alphonse Royer, Georges Bell, and Emile Perrin. Orations were delivered over his grave by MM. Maquet, Paul Féval, and the Baron Taylor. M. Méry died deeply and universally regretted.

MISS MILLY PALMER.—This young and charming comedian is engaged at the Lyceum in place of Miss Kate Terry. Miss Palmer's engagement commences in August.

TO DISHLEY PETERS, ESQ.

DEAR SIR,—If Mr. Thomas Booth Birch thinks that nobody can write an acrostic except himself, Mr. Thomas Booth Birch mistakes—as witness the subjoined.—Yours truly, R. B. B.
Woolwich Arsenal.

M any journals of fame and spirit
U tter sentiments of different merit,
S ome are antagonistic, some recalcitrant,
I n fact, we have everything except what we want.
C omet on Saturday, with voice of angel,
A paper all about Beethoven, Mendelssohn and Engel,
L etting loose the most melodious proclivities,

W ith much objectiveness, and also subjectivities;
O mnivorous, omniscient, omnipotent, homogeneous,
R esembling Virgil, singing to Mæneas,
L ong may it flourish, each anti-musical head hitting,
D arling of printers' hearts and perfect model of editing.

RUMPTY BUMPTY BOMB.

[Who does not, in the above, detect the searching wit, the happy turn, the oily humor, the hubic irony, the ibibibocan subtlety of Zamiels Owl, Esq? Nevertheless it was the poet Flaccus who sang

Mæneas atavis edite regibus.

The poet Maro also knew Mæneas; and so did the poet Nose.

D. PETERS.]

To the Editor of the "MUSICAL WORLD."

SIR,—The section of music at the French Institute has a seat vacant by the death of the late composer and musical antiquarian, Clapisson. It appears that the candidates for this distinguished honour, of late, have endeavoured to influence the choice of the members in such a manner as to call forth a remonstrance; and a letter is published expressing a hope that the personal visits of candidates will not deter the Institute from nominating the musician most worthy of the seat of honour. The section of music consists of six. The five members living are—Auber, elected 1829; Carafa, 1837; Ambroise Thomas, 1851; Reber, 1853; and Berlioz, 1856. These members succeeded Gosse, Lesueur, Spontini, Onslow, and Adam. The seat now vacant has been occupied by very remarkable men, viz.—Méhul, 1795; Boieldieu, 1817; Reicha, 1834; Halévy, 1835; and Clapisson, 1851.

Yours circularly, STEPHEN ROUND.

D. Peters, Esq.

[Mr. Round is seemingly unaware that the vacant chair at the French Institute is no longer vacant, inasmuch as it is now filled by the composer of *Tobias*, *Bethlehem*, and *Ulysses*. Also Clapisson, to say nothing of any of the others, was not a "very remarkable" man.—D. PETERS.]

TO DISHLEY PETERS, ESQ.

SIR,—Taking up the *The Globe* newspaper the other day at the Fish and Volume my eye (I have only one—the other is of glass) fell upon the following:—

"MUSICAL UNION.—The fifth *matinée* attracted the largest attendance of aristocratic amateurs we have yet seen this season, and a more splendid interpretation of high classic music has seldom been heard at these unique entertainments. The intensely beautiful adagio of Beethoven's quartet, Op. 130, was delivered by Wieniawski and his companions, Ries, Goffrie, and Piatti, with such pathos and overpowering expression as to excite prolonged approbation. The other movements, too, of this strange and wonderful composition were marvellously well given and greatly applauded. Mendelssohn's trio, in D minor, with Jaell, Wieniawski, and Piatti, was played in capital style, and roused the audience to an unusual degree of enthusiastic applause. For delicacy, expression, and variety of light and shade, the pianoforte playing of Herr Jaell has no equal; nor is it deficient in accent or power of tone. Schubert's 'Ave Maria,' on the violoncello, by Piatti, was a rich treat. This was succeeded by a third concerted piece, Haydn's quartet

in D. Nothing was ever more touchingly expressed than the delivery of the adagio in this quartet by Wieniawski, and the distinct articulation of the brilliant presto finale elicited universal applause. Herr Jaell terminated the *matinée* with solos by Schumann, and one of his own, to the great delight of the audience; and, as we were leaving St. James's Hall, the pianoforte resounded with familiar strains of Chopin. The whole performance was, indeed, a refined and masterly exposition of grand and beautiful music."

Taking up the "*Record*" of the Musical Union my eye (I have but one) fell upon it again. "Wonderfully like"—I ejaculated aloud (though alone)—"the general style of the *Record*." Does the Director of the M. U. compose himself the record edited in the *Globe* of the performances at the M. U.? I pause for a reply, and am, Sir, yours reverentially J. O. BREEN (M.D.)

Antehubug Temperance Hotel, Shadwell—June 21.

[The only way of obtaining information is to apply to Mr. J. O'D.—, *Globe* Office, a right gallant politician, connoisseur, and *homme de lettres*. "Nothing was ever more touchingly expressed than the delivery" certainly smacks of the "*Record*." It cannot be too often insisted that a delivery cannot be expressed, though an express may be delivered. Perhaps the writer meant really to write, "nothing was ever more touchingly delivered than the express"—but writing hastily, hastily writ otherwise.—D. PETERS.]

MISS FANNY ARMYTAGE and MISS ROSA BRINSMEAD, two young Royal Academicians of undoubted talent, gave their third *matinée* on Wednesday, at 4, Wigmore Street, Cavendish Square. The room was crowded to overflow by the friends and pupils of both ladies. Miss Rosa Brinsmead opened the ball with Mozart's sonata in B flat, for pianoforte and violin, extremely well executed, Mr. Henry Blagrove being the violinist. Miss Brinsmead also played Mendelssohn's prelude and fugue in E minor, and was loudly applauded, as she was also in Chopin's charming solo, entitled "Ballade in A flat," and finished the concert with Thalberg's fantasia on *Mosé in Egypt*. The young pianist pleased greatly in all her pieces, and most deservedly. Miss Fanny Armytage sang two *lieder*, "Auf eines Berges Gefel," by Mr. G. A. Macfarren, and Schubert's "Wohin;" a new Irish ballad by Mr. Henry Smart, "He's leaving his own native shore;" and Bishop's "Lo! hear the gentle lark," the flute *obbligato* by Mr. Svensden. Miss Armytage exhibited her pleasing voice and neat style to eminent advantage. Madame Sainton-Dolby was announced to sing, but from indisposition was unable to attend. A tolerably efficient substitute, however, appeared for her in Miss Lucy Franklein (Mr. Wallworth's talented pupil), who gave a creditable reading of the grand aria from *Semiramide*, "Ah qual giorno." Mr. Henry Blagrove, on the violin, and Mr. Svensden, of the Crystal Palace orchestra, on the flute, each performed a solo, whilst the duties of accompanist throughout were ably performed by M. Meyer Lutz. B. B.

THE CIVIL SERVICE MUSICAL SOCIETY.—This popular amateur society, under the conductorship of Mr. Arthur Sullivan, gave a concert on the 15th inst, which was largely and fashionably attended. A very fair programme of vocal and instrumental music was provided. The concert opened with the overture to *Nasaniello*, well played by the band, who also gave two movements of Haydn's No. 8 symphony and concluded with a waltz by Mr. C. C. Chapman. Several madrigals, part-songs, and choruses were sung by the choir with very good effect, proving the excellent drilling they have received from the director of the choir, Mr. John Forster. A chorus from Mendelssohn's *Antigone*, "Fair Semele's hi—" born son," and chorus from the same composer's *Edipus Coloneus* "Thou comest here," were loudly applauded. The vocal solos were assigned to Mr. Benthams—who possesses a charming tenor voice, which he displayed to great advantage in Mr. F. Clay's ballad "The shades of evening" accompanied by the composer on the pianoforte (who also takes rank as a violinist in the orchestra), and in an Italian romance of the modern school—and to Mr. T. G. Smith, who gave a Smithian version of "Largo al Factotum," which was abundantly amusing. The Civil Service Society seems to thrive. Their next concert is announced to be given at St. James's Hall next month. B. B.

STRAND THEATRE.—On Tuesday last *The Serious Family* was played on the occasion of Mr. Stoye's annual benefit. The Hypocritical Aminidab Sleek was of course impersonated by Mr. Stoye himself, the lively Widow by Miss Simpson, and Mrs. Charles Torrens by Miss Kate Rance, whose exceedingly talented and lady-like acting is fast raising her to a high position on the stage. Miss Rance was warmly applauded throughout the performance. The evening concluded with *Paris and Jack's Delight*.

Mr. J. P. GOLDBERG, the well-known vocal professor, gave his *matinée* on Tuesday, the 12th instant, at the residence of the Marchioness of Downshire, Belgrave Square. The following singers and players assisted:—Mdlles. Liebhart, Linas and Christiana Martorelli, and Stocken, Signor Bettini, Herr Reichardt, M. Jules Lefort, Signor Capponi, Signor Tagliafico, Mdlle. de Beauvoisin (pianoforte), and Herr Ludwig Straus (violin). The concert opened with the quartet, "E rimasto la impietrato," from *Don Pasquale*, sung by Mdlle. Linas Martorelli, Signor Bettini, Signor Tagliafico, and M. Jules Lefort, followed by Mr. Arthur Sullivan's very pretty and captivating song, "Orpheus and his lute," neatly and expressively given by Miss Stocken, whom I had not had the pleasure of hearing on any former occasion, but whom I must hope to hear and see again. A romance by Herr Louis Engel, entitled "The time is come," very melodious and taking, and sure to become popular, was well sung by M. Jules Lefort, and loudly applauded. I have heard nothing more attractive from Herr Engel's pen than this romance. Mr. Goldberg's popular and beautiful duet, "Vieni la barca è pronta," was given in first rate style by the sisters Martorelli, whose *ensemble* singing is hardly to be surpassed. Such music and such singing at a popular concert in St. James's Hall would have created a furor. Of course fashionable people never admire beyond a certain point, and the best French gloves are very dear. Besides etiquette freezes unnaturally in another person's drawing-room, more particularly if that person be a Marchioness. Signor Bettini sang the balata "Quest'è quella," from *Rigoletto* capitolly; Mdlle. Liebhart sang two songs, very pretty songs, by Mr. Goldberg—"Lovely maid," and "Bird of the Forest"—charmingly; Herr Reichardt sang his own much-admired song, "A tear" ("Eine Thräne") exquisitely; Mdlle. Liebhart gave Guglielmo's song, "The lover and the bird," delightfully; Mdlle. Linas Martorelli was encored in a Spanish song by Yradier; and M. Jules Lefort received a similar compliment in Mr. Goldberg's highly popular song, "The reproach" ("Si vous n'avez rien a me dire"), the last being the great hit of the concert. But, indeed, Mr. Goldberg's "Reproach" is one of the most attractive and eminently tuneful songs which have been composed for a long time, and its great success is matter of no wonder. The instrumental performances were confined to a solo on the pianoforte by Mdlle. de Beauvoisin, and a solo on the violin by Herr Straus. The latter—*Vieux temps*—"Airs Variés"—was splendidly executed. The large room in which the concert was held was completely crowded with rank and fashion. The conductors were Messrs. Benedict, Goldberg and Ganz.

P. M.

THE LATE MDLLE. EDI.—It was our melancholy duty to report the sudden decease of Mdlle. Edi (Mrs. John Haines), at midnight on Sunday the 20th ult. Mdlle. Edi was engaged at Her Majesty's Theatre the Friday preceding, at the rehearsal of *La Sonnambula*, in which she sustained the character of Lisa, when she was seized with alarming illness, and lost consciousness, which until the period of her death never completely returned. Mdlle. Edi will be remembered as Miss Cotterell, of the Royal Olympic and St. James's Theatre. On the death of her father, who left her mother and herself totally unprovided for, Miss Cotterell, at a very early age, devoted herself to the theatrical profession, and made her *début* at Brighton. She afterwards appeared both at the Olympic and the St. James's theatres. Mdlle. Edi was successively a pupil of the Royal Academy of Music, of Signor Schira, of Signor Sinico, and of Signor Arditì. Had time been permitted her there is no doubt that with the opportunities that opera singing can alone give, she would have become an *artiste* of merit. To Mr. Mapleson, who liberally persevered in his encouragement of the promising young English vocalist, and to Signor Arditì, who bestowed generous pains to cultivate her talents, much praise is due. Mdlle. Edi is greatly regretted at Her Majesty's Theatre, not only by her fellows, who regarded her with esteem, but by the *habitués*. Mdlle. Edi was buried on Friday fortnight, in the cemetery at Norwood.

THE MISSES GOTTSCHALK'S SOIRÉE MUSICALE took place at the Beethoven Rooms on Thursday. Miss Clara Gottschalk, a pianist of no inconsiderable taste and judgment and executive powers, made a highly favourable impression. She played Mendelssohn's sonata in B flat, for pianoforte and violoncello (with M. Pague); one of the same composer's *Lieder ohne Worte*; solos by M. L. M. Gottschalk; and, with Mr. F. H. Wright at the harp, Dussek's duo concertante for harp and piano. Miss Blanche Gottschalk, the sister, is a soprano singer, and distinguished herself in the air from *Le Prophète*, "Mon cœur s'élance," and, with Mr. Gustave Garcia, the duet, "Quanto amore," from *L'Elisir d'Amore*. Mr. Gustave Garcia displayed good style and good singing in the serenade from *Don Giovanni*, "Deh vieni alla finestra," well accompanied on the mandoline. Miss Banks gave an excellent, but rather mild, reading of the grand scena, "Softly sighs," from *Der Freischütz*. Mr. Nicholas Mori presided at the pianoforte with much ability.

B. B.

MDLLE. ORGENI has left England, her term of engagement with Mr. Gye having expired.

Mrs. JOHN MACFARREN's third morning at the pianoforte came off on Tuesday at St. James's Hall, which was crammed to overflow, proving the popularity of that species of musical entertainment called "Recitals on the pianoforte." Mrs. Macfarren played Dussek's *scherzo* and *allegro con spirito*, from his renowned "Plus ultra" sonata; Schumann's *Abendlied* and *jagdlied*; Mendelssohn's *Andante* and *Rondo Capriccioso*; Brissac's new Irish fantasia, "Ould Ireland"; Beethoven's *minuet* and *presto con fuoco*, from his sonata in E flat; a musical vignette by Brissac; valse brilliant of Chopin's; and Prudent's brilliant fantasia from *Lucia*. The whole of these varied pieces were executed with infinite spirit, and the true expression imparted to each by the talented pianist. Miss Banks was the vocalist, and sang several favourite songs and ballads with her usual good taste and judgment. The whole performance throughout, including the general remarks on the purport and character of each piece by Mrs. John Macfarren, were received with much favour by the large assembly present.

B. B.

THE ROYAL DRAMATIC COLLEGE announce their annual fancy fair at the Crystal Palace on the 7th and 9th of July, when an attractive programme of novelties will be given for the amusement of the thousands of visitors who make a special point of attending this charming fête. A number of the most popular of the metropolitan actresses have signified their intention of holding stalls, and the indefatigable Toole and Paul Bedford will exhibit a collection of Chinese curiosities, many of which would astound the Chinese themselves. Mr. and Mrs. Howard Paul, whose Beehive last year was an elegant and novel point of attraction, will on this occasion preside over a grotesque edifice representing a "Palace of Pincushions," for the sale of those useful little articles which the name of the structure indicates, and which it is hoped will yield a goodly sum of pin-money to the treasury of this excellent charity. Instead of Wombell's show, which for years past has done good and profitable service, a mock Spanish Bull-fight is talked of being enacted, in which basket horses, sham matadors, and property bulls will engage in comic combats of most sanguinary yet harmless character.

MADAME ELVIRA BEHRENS gave a *matinée* on Thursday week at Collard's Rooms. The instrumental feature of the programme was Mozart's sonata in B flat, for violin and pianoforte, the executants being Madame Arabella Goddard and Herr Straus. Need it be said how perfectly this work was executed by two such artists? Madame Goddard also played Handel's "Harmonious Blacksmith." Need it be said with what refined delicacy of execution? Madame Elvira Behrens sang Beethoven's "Ah perfido," three songs from Schubert's *Winterreise*, a song of Handel's (as stated for the first time in England) from *Xerxes*, entitled "Zarte Lieblichkeit," and a serenade by M. Gounod, with flute *obligato* by Mr. R. S. Pratten, in all of which she pleased manifestly. Mr. Pratten, in a fantasia of his own arrangement on ancient English airs arranged for the flute, played most brilliantly. Beethoven's camera trio, Op. 25, for violin, flute and tenor, admirably performed by Messrs. Straus, Pratten and Geoffrie, was received with great favour as a novelty, it being not often heard at the London concerts. Herr Straus played Molique's violin solo, *La Sallierella*, in masterly style. Messrs. Ganz and A. Gollmick officiated as accompanists.

B. B.

MADRID.—*L'Africaine* has become exceedingly popular here. It was not withdrawn until the departure of Madame Rey Balla, who sustained the part of Selika. This lady appeared for the last time in the second act of *Macbeth*; the scene with the jewels from *Faust*; the duet of the fourth act and the finale of *L'Africaine*. She was almost overwhelmed with bouquets, copies of verses, and presents of all kinds, and had to promise, then and there, that she would soon return.—During the run of *L'Africaine*, Tamberlik, too, especially distinguished himself.—*Il Ballo in Maschera* has been revived, with Madame Caillag, as Amelia. The tenor, Signor Azula (Ricardo), literally massacred the music. According to report, *Faust* was to be revived, as likewise *Guillaume Tell* and *Sapho*. It is further reported that the reins of management will shortly pass from the hands of Señor Saz Caballero.

PERCIA.—A short time since, the pious inhabitants of this little town celebrated the festival of the Holy Cross by three days' rejoicings, in which music played a prominent part. Three composers, Mabellini, Albini, and Deferrari were commissioned to write masses and motets expressly for the occasion. They executed their task by collecting as many operatic motives as they could lay their hands upon, and having them executed by trumpets and trombones *ad majorem Dei gloriam*. The inhabitants of the pious town were, however, enchanted. One of them said to a well-known conductor from Florence: "If you were a musical Paris, to which of our three divine composers would you award the apple?"—"I really do not know," replied the Florentine. "There is one thing I do know, however, and that is: I should like to award each of them a volley of apples, as rotten as I could find."

WILLIS'S ROOMS.—Mr. Walter Macfarren gave one of his Pianoforte "Recitals" on Saturday, at the above rooms, which was crowded to overflow by his pupils, friends, and admirers. Mr. Macfarren was to have been assisted by Madame Sainton-Dolby as his vocalist, who, I regret to say, was suffering from an attack of bronchitis. The place of the eminent contralto was supplied by her better-half playing one of his brilliant solos on the violin, and taking part in a sonata by Beethoven with Mr. Macfarren, to the great delight of all present. Mr. Macfarren's performance of a prelude and fugue in B flat by Handel, a sonata of Mendelssohn's, Op. 6, Beethoven's sonata in C sharp minor, together with five of his own compositions, all found admirers, and praises were equally divided as to his talent as a pianist and a composer. As a novelty, Mr. Macfarren introduced a grand duo brillante, entitled *L'oppressionata*, which he played with Miss Agnes Zimmermann, and which was received with real enthusiasm. Mr. Walter Macfarren's "Recitals" this season have been more than usually attractive.

B. B.

NEWCASTLE.—Yesterday evening (June 14), Madame Florence Lancia, the accomplished *prima donna* of the English Opera Company now in possession of the Theatre Royal, took her benefit. The house was crowded in every part, not a seat in the dress circle being vacant. The programme comprised the last two acts of Wallace's *Lurline*, the last act of Donizetti's *Lucia di Lammermoor*, the entertainments concluding with the popular ballet of *Rosalie La Fiancée*. In the first Madame Lancia supported the part of *Lurline*. She received an enthusiastic welcome on first making her appearance. She sang throughout with exquisite tenderness and expression, the liquid sweetness of her notes being admirably shown in "Take this cup of sparkling wine," which brought down an enthusiastic encore. "Sweet spirit, hear my prayer," was also redemanded. At the close of both acts of *Lurline* Madame Lancia was called before the curtain, on the last occasion the admiration of the audience finding expression in deafening plaudits, while showers of bouquets fell at the feet of the fair songstress. Mr. Brookhouse Bowler (Count Rudolph) and Mr. Henry Rowland (Rhineberg), shared to some extent the approbation of the house. In the last scene of *Lucia di Lammermoor* Madame Lancia's impersonation of Lucy Ashton in the mad scene produced an electrical effect, both dramatic art and musical expression aiding in the appeal to the feelings and sympathies of the audience. Such a finished rendering of the part has never been excelled on the boards of the Theatre Royal. The performances concluded with the ballet called *Rosalie*, in which the Payne family displayed their talents with infinite success.—*Newcastle Daily Chronicle*.

DUDLEY HOUSE.—The *matinée musicale* for the benefit of the Hospital for Diseases of the Heart took place on Thursday at the mansion of Earl Dudley, and might have been a great success had it been properly managed. As, however, it was not properly managed, it was not a great success. Great dissatisfaction was expressed by many of the artists who came to the concert and whose names had been announced in the programmes previously to those issued on the day of the concert, and who finding themselves ignored in the bills published of the day's proceedings, very properly declined to put in an appearance. Among them were,—Miss Christina Martorelli, Miss Eleanor Armstrong, Miss Berry Greening and Miss Fanny Poole. If this be not mismanagement I don't know what the word means. It does not follow, therefore, that there were not eminent attractions in the performance. Madame Liebhart sang three times with great success. Mr. George Perren was encored in Mr. Bennett Gilbert's pretty serenade "The silver moon." Madlle. Enequist was warmly applauded for her liquid shake and charming singing of her Swedish national airs. Miss Rose Hersee made a sensation in Benedict's variations on "Le Carnaval de Venise;" and Madame Laura Baxter was much admired and warmly applauded in her own pretty ballad, "Oft will thy voice's silvery tone." I must not forget Signor Ferranti, nor the excitement he created in "Tito Mattei's aria buffa," "Il farfallone," which was unanimously encored. Parish Alvars' celebrated fantasia on airs from *Romeo e Giulietta* and *Semiramide*, was played by Mr. Cheshire in first-rate style; and a fantasia on Russian airs was performed by Mr. Viotti Collins. The solo pianoforte players were Madlle. Strinberg, who gave a piece by Ries, and Mr. Walter Bache, who played the March, from *Tannhäuser*, transcribed by Liszt. Accompanists, Mr. Benedict and Mr. Ganz.

CALCUTTA.—An opera company from Trieste has been giving performances in the Town Hall. The tickets are charged one guinea each. The heat of the room is intense, but it is endured with patience by the audience who listen to the masterpieces of Rossini and Verdi with the most earnest attention. The *troupe* intend to visit Simla, where they are expected with impatience.

MÉRY.—The well-known wit, author and improvisatore, Auguste Méry, died in Paris on Sunday of a malady under which he had long been suffering. He was to be buried on Tuesday.

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